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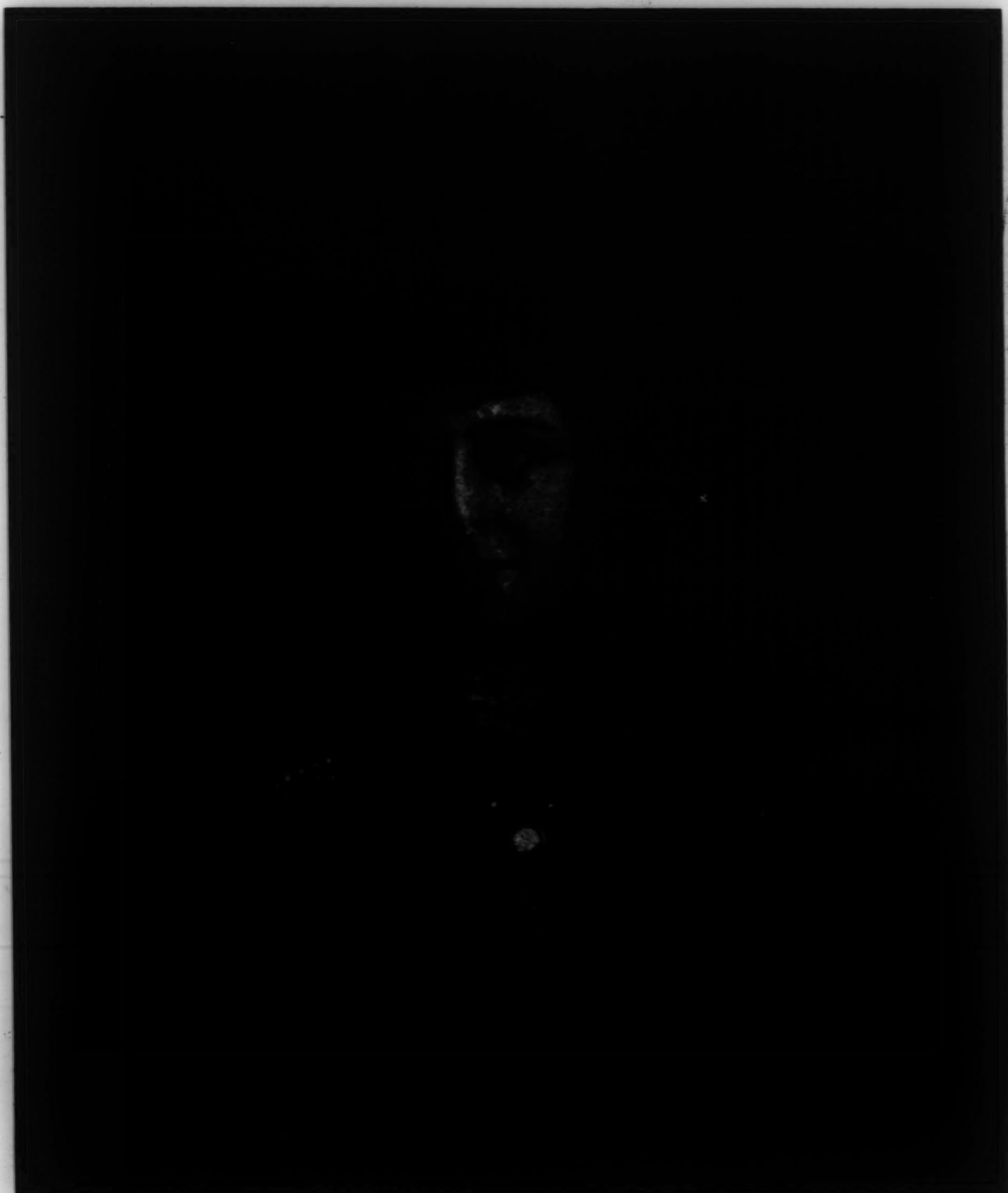


Photo Hellen, N. Y.

KATHERINE GREY.



DELIGHTFUL Nazimova! How many women crowd your soul? Even as many as Balzac created! Gloomy Hedda and playful Nora you have given us, and now we have from your hands the gift of the Contesse Coquette.

Such a daring, delicious, willful, lovable, wholly alluring Contesse Coquette! Declaring to your own husband that "flirtations are the safety valves of the virtuous wife," yet bursting into a passion of tears when he dares to question your right to visit an admirer's rooms alone. Unreasonable, fascinating, conquering Contesse Coquette!

Intellectual Nazimova, to understand the woman who seems to be past understanding! Persuasive Nazimova, to make impossible women seem not alone possible but human, lovable, endurable. Comprehending Nazimova, to whom neither the Borgias nor Joan of Arc nor any daughter of Ibsen is incomprehensible!

Lovely Nazimova, with face of gypsy beauty intellectualized to the last degree! Graceful Nazimova, who moves in the grasp of the spirit, as the grasses move at the behest of the wind that passes over them!

Wonderful Nazimova, whose art one beholds as one looks upon anything that is beautiful! Brave Nazimova, who remained behind, when your companions of stouter sex, and presumably stouter hearts sailed away, beaten by a thousand obstacles, and conquered a strange land and the hearts of strangers!

One slightest thorn is perceptible, O Rose of Russia! Assuredly you must have let down the self-erected barriers and foregathered somewhat with your countrymen, although you said that you would never do for your English's sake! For that English is no purer than on that day when tremblingly you first gave us Hedda Gabler in the unaccustomed tongue. It seemed scarcely so good, perhaps, because it has lost its slight, puzzled hesitancy, and has fallen into slurring a phrase of a half dozen words in one breath. For that precious new possession's sake don't fling off the words so hastily.

But you chose well your petals. The silver of your opera costume and the blue of your visiting toilette were surpassed only by the lounging gown. Broadway has never looked upon a lovelier frock than that poem in yellow, with L'Envoi of white lace.

While the lawyers on both sides and the representatives of the press on all sides of a great murder trial waited through the dragging forty-seven hours in which the jury fought its way toward a verdict recently, there came from a remote corner of the courtroom occasional alien sounds. Chuckles, snorts, guffaws, all of the guttural and nasal sounds of merriment. Long faced lawyers and weary faced newspapers writers tiptoed to the corner to the right of the bench of justice and beneath the awesome figures of the fates, the measurer, the spinner and the sewerer, and saw Father Evers, the hale, beloved priest who holds two o'clock masses in a downtown church for the newspaper people and others, toilers of the night. And beside him Henry Dixey!

The actor had been drawn there by the dramatic prospect. He desired to see the grand climax of the long, fiercely fought trial, and while he waited he entertained and edified Father Evers with Dixey stories. Save for two or three exits for food Mr. Dixey remained at his post. Through the hours of dawn and day, twilight and night, he waited as waited those who must, for the verdict. And when the piteous little final scene was enacted, the brief words of the jury, "We have not," dooming the prisoner to other months of waiting, to the prolonged agony of another trial, Henry Dixey looked upon the scene with the vision of one who is etching upon the plate of memory an ineffaceable picture. He etched the look of haggard inquiry bent by the prisoner upon the jury, the worn, ghastly faces of the jurors, bearing the scars of spiritual battle, the tense attitude of the contending lawyers, and the huddled little heap of femininity, the prisoner's wife.

When the brief scene was over the actor was the first spectator to leave the courtroom. He carried with him an ineffaceable impression of the outward seeming of the grand climaxes of two lives. He had studied human nature in the raw.

"I'm sorry we ever got rich!" Who expected to hear such phrase in such times, yet it occurs in the week's newest book.

Because its author is the editor of the *Theatre Magazine* and a critic and playwright, and because it is will probably be seen upon the boards, Arthur Hornblow's novel, "The End of the Game," is a topic of interest to actors.

Clearly Mr. Hornblow is a close reader of the newspapers and a student of the trend of conditions. Boldly he has chosen for his hero a steel magnate of Pittsburgh, and leads him from the inception of his career through the mazes of many vicissitudes, in which he is always accompanied by a noble wife. He leads him also to the summit of wealth and power, and that summit becomes the parting of the ways of the steel magnate and his wife.

"I am sorry we ever got rich," he makes the wife say in the foreword to that summit.

"Say at once that you're sorry I made a

success of my life," he makes the husband retort.

"No, I can't say that," she replied, gently. "Of course, I'm glad of your success. Who has the right to rejoice more than I? Who was more eager for it than I? But you can't blame me for regretting those happy evenings at Glendale when I had you all to myself."

"Oh, nonsense!" he exclaims, impatiently. "We're not children any more. Our spooning days are over. Do you suppose I could be where I am to-day if I were to let my mind dwell on mawkish sentimentality? My brain is whirling with figures, calculating profits, devising new schemes for the further development of the company. With my mind absorbed in such big things you ought to understand that I have no time for trifling."

The inevitable other woman throws her shadow upon the situation, although the author permits her no complete victory. In "The End of the Game," as in his novelization of Charles Klein's play, *The Lion and the Mouse*, the author huris contemptuous phrases at the class that in its inactivity has been compared to the languid lily.

"The difference in their position naturally took Eunice into an entirely new world, a world she had never known and would willingly have avoided, the world called society—a small, narrow coterie of selfish men and women, recruited from the idle rich class, and, for the most part, morally corrupt to the core, having but one God—Mammon: having but one ideal—to outdo their neighbor in show; devoid of a single impulse, incapable of a day's honest work, living on the fat of the land, taking no interest in anything not connected with animal enjoyment or vulgar ostentation, squandering fortunes laboriously acquired by others, frequently amused by sharp practice, arousing public contempt by foolish extravagance and preposterous, degenerate amusements."

From college to the day when he cries in a dazed manner, his hand over his heart, as he staggers back from the ticker: "We're wiped out, Hutton. I'm ruined, completely," the author carries his hero, takes him to the last scene in the final chapter, when to the woman who had been his wife he whispers the dying message that her wish had been his: "I wish we had never gotten rich. It was then that I threw away my happiness."

Throughout the novel the author strikes resoundingly the note of realism. The grimly true picture of newspaper life on Park Row is one of its strongest features. The element of contrast is present, and that the characters walk with one long after the cover has fallen upon the word "Finis" is proof of their vitality. In the illustrations Arthur Jameson has achieved a triumph. He has given the heroine's face character with prettiness.

Who ever uttered doubt of the versatility of Alice Fischer? If such there be let him rise and be confounded and sit down again. For week before last cheery Alice played so successfully the role of warrior bold that she swooped down simultaneously upon three productions, the property of a forgetful manager. This was a flank movement in strategic tactics, to remind the enemy of a broken contract. That done, Miss Fischer went home and changed her battle attire for a gorgeous spring gown, in which she appeared at Carnegie Hall as a delegate from her own Terre Haute, Ind., to the Peace Congress. Those who saw her in both roles say that she impersonated with equal excellence the eagle of war and the dove of peace.

THE MATINEE GIRL.

FIRE CLOSES TWO THEATRES.

Fire in the flooring of the New York Roof Garden early on April 16 resulted in turning the Criterion Theatre into a swimming pool and the New York Theatre into something resembling a moist sponge. The *Tattooed Man* at the first house and *The Land of Nod* at the other were so badly damped as to necessitate their closing. Neither theatre will open again this season.

The fire was noticed about 5 o'clock Tuesday morning. The flames started beneath the floor of the skating rink on the roof garden and crept up to the roof on the Forty-fourth Street corner. The actual damage by the fire was comparatively slight, the loss amounting to about \$5,000, but tons of water poured through into the Criterion Theatre, practically ruining the decorations and spoiling much of the scenery and costumes of *The Tattooed Man*. The New York Theatre did not fare quite so badly, but the water weakened the ceiling and damaged the scenery and costumes of *The Land of Nod*. The offices on the fifth floor of the building were badly drenched. They include Jules Murray's Amusement Agency, the business offices of the New York Theatre, J. Fred Zimmerman's office, The American Theatrical Exchange, the Klaw and Erlanger Construction Company, Lew Dockstader's Minstrels, Matt Graun's Agency, William A. Brady and Joseph R. Grismer's offices and the headquarters of Robert Mantell and Wilton Lackaye, the Gulf Fisheries Company, Joseph Hart, Frederick Bert, and the offices of Rich and Harris. The skating rink, where the fire occurred, was conducted by Walter Rosenberg, whose loss is covered by insurance. It is believed that the fire was caused by defective insulation of an electric light wire.

An almost entirely new production of *The Tattooed Man* had to be prepared for Frank Daniels, who was booked to play in Philadelphia this week. The *Land of Nod* production was not so badly damaged, but it was decided not to reopen, and the company was notified on Wednesday. The New York Theatre will be reconstructed for a vaudeville house and will not open until August. The Criterion will have to be re-decorated and probably refitted before it can be used.

MRS. JONES' BIRTHDAY.

One of the members of the Professional Woman's League was surprised at its doings last Monday evening, and that member was Mrs. W. G. Jones. Some of the other members captured Mrs. Jones after a reading she gave the same evening and escorted her to the club rooms. There a surprise party awaited her to mark the occasion of her seventy-ninth birthday. Nearly the entire membership of the League was present to honor her. The programme of the entertainment was delightfully impromptu. Mrs. Susanne Leonard Westford, the President, called upon different ones to speak, and they responded wittily. Mrs. Sol Smith, who is Mrs. Jones' junior by two years, opened the programme by playing the accompaniment while those present sang "Auld Lang Syne." The personal friends of Mrs. Jones were invited to be present. The League rooms were decorated in green for the occasion. A birthday cake was the object of a good deal of fun. A bunch of seventy-nine carnations, whose ribbons were covered with appropriate inscriptions, was presented to Mrs. Jones. The occasion was one of tribute to Mrs. Jones' activity in the League, for she has been its Vice-President or on its Executive Committee since the club's beginning, as well as one of many recognitions of her noble assistance to all good causes.

Ernest Lamson still playing Dave Lacy in *The Hero to the Floor*.

M. AINSLEY SCOTT.

The Life Story of Another Old Actor, Eighty-Seven, and Still at Work.



Photo Scherer, N. Y.

Some time ago *THE MIRROR* published a sketch of the life of John Carter, who was called the oldest actor in harness in America. Since then *THE MIRROR* has learned of another actor who deserves to rank with Mr. Carter in point of age, and even ahead of him in point of active service, if first appearance may be taken as the starting place.

M. Ainsley Scott, youthful looking and debonaire, is the man who has a right to join hands with Mr. Carter. Almost forgotten by the Broadway that used to know him as "the Apollo Belvedere," Mr. Scott has come back to his native land after a lifetime of absence, and has begun to re-establish himself on the same thoroughfare—much farther uptown—that knew him before. He probably will not resume his former title, though he still has a right to it, as one can tell by his portrait, but he may acquire such a nickname as "the Peter Pan of the profession." His strong, sonorous voice, his activity, his ready participation in the amusements and the work of men two generations his juniors, make of him the veritable "boy who wouldn't grow up."

Mr. Scott was born in Nashua, N. H., on July 29, 1820, and made his first appearance on any stage three years later, when he was borrowed by a troupe of strolling actors to play the baby in *Pizarro*. The next twenty years he spent at school, being trained in singing and instrumental music. In 1845 he left Nashua and went to New York, where he became a member of the company at Burden's Theatre, on Chambers Street. He was first entrusted with the duty of carrying a spear, and later had small parts to play. He was already noted for his singing and his skill at the piano. He went to Boston and joined the Myers Dramatic company. He stayed there one year, and then, in 1848, joined "Yankee" Locke, still adhering to the drama. In 1850 he became associated with Oshan E. Dodge, among whose claims to fame was the story of spending \$500 in order to go to hear Jenny Lind. He was one of the principal singers in Dodge's company, and remained with him for nearly seven years.

In 1857 Mr. Scott was back in New York as a member of Bryant's Minstrels, as one of the original company. Among his associates were Dan Jerry and Nell Bryant, Jim Carroll, Unsworth and Eugene, George Charles, Tom Prendergast, Dave Wambold, Sher. Campbell, J. R. Thomas, George Fowler, Dan Emmett, Eph. Horn, Phil Isaacs and the Hobbs Brothers. In 1860 he went with George Christy to Washington, where he played in the Tenth Street Music Hall, which later became Ford's Theatre.

The next year found Mr. Scott again in New York, as actor and singer at the old Broadway Music Hall, associated with such men as Tony Pastor, Billy Birch, John Mulligan, Andrew Levitt, the Carlo Troupe, Gilletti and Villardi, the dancers, Ben Cotton, Jack Hennan, George Germaine and others. Robert Butler was the manager. Mr. Scott sang one song, "Let All Obey," for two years at this house.

His next venture was in the field of drama again, this time with James Oates, who took him South at the beginning of the Civil War. Mr. Scott did not fight, bleed or die for either side during that conflict, but he did sing a seasonal song, "Our Glorious Flag," in Charleston, much against his will. He had the choice of singing or making a rapid departure from the town, and he chose to sing. The next few years were trying times, but in 1865 Mr. Scott found himself back in the minstrel semicircle as a member of the San Francisco Minstrel company. In 1870 he went West with Billy Emerson, and in the company were Billy Birch, Charles Backus, Dan Wambold, James Glenn, Cooper and Fields, Bobby Newcombe and John Dognicker.

Mr. Scott claims to be the first interlocutor to use the expression "Be seated, gentlemen," and the first to wear white kid gloves. During his minstrel period he was noted for his dress, and it was then that he gained the sobriquet of Apollo Belvedere.

Mr. Scott was possessed of the wanderlust, however, and in 1873 he set sail for Australia to try the new country. He had many experiences there as an entertainer, and for a time as manager of the Princess Theatre and St. George's Hall, Melbourne, and at the School of Arts, Sydney. Then he went to Japan as a reader, singer and pianist, getting blown about by a typhoon on his journey and meeting with many strange happenings while there. One story he tells is of one day while he was riding in his jinrickisha along the principal thoroughfare of Yokohama he noticed a tall, dignified Japanese standing in front of a tea house. There was something in the man's figure that seemed familiar to Mr. Scott, and, stopping his vehicle, he went up to the man and addressed him in English. The man at first refused to acknowledge that he knew Mr. Scott, but when he heard an old familiar voice, he was George Faneorcroft, an English actor, and a member of the Boston Theatre company in 1857. He had made his way to Japan,

established a tea house and had, as it were, Japanned himself as much as he could.

From Japan Mr. Scott went to Ceylon and then back to Australia. This time he became a member of Ristori's company, and, to use his own words, "began to learn what acting really meant." He was with the great Italian actress for two years, taking part in her first production of *Macbeth* in English. When Ristori was in America she was able to give only the sleep walking scene in English, but during her Australian tour she became well enough versed in the language to give the entire play.

Mr. Scott's next voyage was to India, again as an entertainer. He played in all the open ports and made trips into Afghanistan, where he appeared before the Ameer. He also had the honor of playing before Lord and Lady Curzon. He has appeared in drama in South Africa and again in Australia and Japan, generally in the heroic roles such as Spartacus, Marc Antony, Ingomar, Damon, Othello, etc., and has also appeared in melodrama abroad. For a time he sang in the choir of Pilgrim Church, Brooklyn.

Mr. Scott returned to New York about three years ago, after an absence of more than forty years. Few remember how young he appeared when he went away, but to-day he seems scarcely to have reached sixty. A few weeks ago he appeared at Keith and Proctor's Union Square Theatre in a condensed version of *Virginia*, playing the character with all the vigor and strength of youth. He has also appeared before private gatherings, and last week Tony Pastor introduced him at the local lodge of Elks, where he gave an entertainment that interested every one. He is now preparing a new act for vaudeville, and expects soon to take his place with the actors who are as young as he looks.

One remarkable feature of Mr. Scott is his voice. It is clear and sonorous, well controlled and capable of infinite expression. His gestures, too, are sure and full of purpose. He wears glasses only occasionally, and his bearing is perfect. Above all is the spirit of youth in which he lives.

PROFESSIONAL DOINGS.

The annual dramatic and musical benefit for the St. Andrew's one-cent coffee stands was given at the Madison Square Garden Music Hall on the evening of April 15. The benefits are given to meet the annual deficit in the philanthropic organization's treasury.

Franklin George, having finished a successful season as the Minister in *The Volunteer Organist*, is now spending his vacation at home with his parents "on the farm."

Fiske O'Hara will appear next season in a new Irish play entitled *Dion O'Dare*, written by W. J. McKernan and Charles E. Blaney.

Florence Roberts is to revive *The Frisky Mrs. Johnson* during her engagement at the Novelty Theatre, San Francisco.

Among the people engaged for *The Hurdy-Gurdy Girl* are Mrs. Annie Yeomans, Jacques Kruger, Mae Botti, J. E. Hazard and the Constantine Sisters. The piece will be produced at the Tremont Theatre, Boston, on June 3.

Frederic Lane states that in the future he will use his family name, Frederick Koekkoek, as there are so many Lanes in the business. He has resigned as stage director of *The Squaw Man*, in which he also played Petrie.

Claude C. Boyer, for several seasons connected with the Henry W. Savage attractions, and Milton Leslie will produce Charles H. Prince's three-act musical play, *That Man Blake*, next season. Maybelle Lewis, of a County Chairman company, has been engaged for Polly.

Thomas Preston Brooke, the bandmaster, filed a petition in bankruptcy in the United States Court at New Orleans on April 16. His liabilities are listed at \$82,563 and his assets at \$18,864. Among the assets is a musical library valued at \$15,000.

Edmund Breeze and Richard Bennett have been engaged for the London production of *Strongheart*, which will open at the Aldwych Theatre about May 6.

Mrs. Sarah T. Post (Sarah Truax) was granted the final decree of absolute divorce from Guy Bates Post by Justice Leventritt in the Supreme Court on April 16.

J. C. Williamson has secured the Australian rights to Brewster's *Millions* for production next season.

Toby Lyons replaced Gus Weinburg in the cast of *The Land of Nod* on April 15. Mr. Weinburg continues to appear in *The Songbirds* as before.

Dan E. Hanlon has signed for a second season with Ben Hur.

After a preliminary season of *The Three of Us* at the Madison Square Theatre next autumn, Milton N. Lawrence will produce at that house a new piece, entitled *The Coming of Mrs. Patrick*, by Rachel Crothers.

J. E. Powell, manager of the Grand Opera House, Fairmont, W. Va., has an interesting article in the *Pittsburgh Post-Gazette*, questioning the pertinency or wisdom of hypercritical reviewing of attractions in the smaller cities. He claims that a theatre in a small city is one of its most characteristic business enterprises, and when it offers good companies they should be well treated in the press.

Bessie Cohen was especially engaged to play the role of Virginia in *When the World Sleeps*.

It was made known last week that Ellen Beach Yaw, the singer, and Vere Goldthwait, a young Boston lawyer, were married about two weeks ago at Hotel Somerset, in Boston.

Robert Mantell will play an engagement at the New Amsterdam Theatre, beginning on April 29, following *The Grand Mogul*. His first play will be *Julius Caesar*.

Laura Burt was the chairman of the dramatic afternoon of the Professional Women's League last week, Monday. Among the numbers on an interesting programme were: A playlet by Anthony Hope, given by Laura Burt and Henry Stanford; two songs by Adele Ritchie; songs by Ida Muller, accompanied by L. A. Lamsore; witty anecdotes by Taylor Holmes, including an imitation of Mansfield. Hattie Goff, of Eleanor Robinson's company, also added to the day's entertainment.

Lena Abarbanell and Gustave von Seyffertitz will soon inaugurate a series of light operas at the Lexington Opera House, an adjunct to Terrace Garden, on East Fifty-eighth Street.

The Entertainment Association of the American Fashion and Pictorial Review Company will give an entertainment and ball at Terrace Garden on the evening of April 27.

Beginning on April 30, Arnold Daly will give special matinees at the Lyceum Theatre of three one-act plays, *The Lemonade Boy*, *The Flag Station* and *The Monkey's Paw*.

The proceeds of three performances of *Before and After* at the Astor Theatre on April 25, 26 and 27, will be devoted to the families of Policemen Sellick and Seckler, who were killed by an Italian on April 14.

Charles Dickson, R. C. Hers and Kenyon Bishop have been engaged for the revival of *Before and After*.

The Three of Us, which has had such a long run at the Madison Square Theatre, will end its engagement there on April 27, and after a rest of one week will start on tour. Laura Nelson Hall, who has played the leading role at Wednesday matinees, will be seen as Rhy MacWhedey when the company leaves New York.

Grace George's engagement in *Divorçons* at Wallack's, originally scheduled for two weeks, has been extended indefinitely. The special matinees of *The Lady from the Sea* have been postponed.

It was reported last week that Julia Sanderson had been engaged by Charles Frohman to take the leading role in *The Duffy Maid*, a new musical comedy to be produced in London at an early date.



STRATFORD ON AVON AT ACTORS' FUND FAIR.

ON the evening of Monday, May 6, the Actors' Fund Fair will open in the Metropolitan Opera House. Above is a picture of the main setting of this great event. The decorative scheme, devised by the well-known scenic artist, Edward G. Unitt, is dignified and distinctive. It involves a reproduction, upon the main floor, of the village of Stratford-upon-Avon—or rather its principal thoroughfare, lined with historic buildings—the Shakespeare house, Anne Hathaway's cottage, the Guild Hall and dozens of quaint Warwickshire structures, all fitted up as booths for the sale of antiques, curios, souvenirs and up to date novelties never dreamed of in Will Shakespeare's time. At the end of the street, with cunningly devised perspective, the old Stratford Church nestles in luxuriant foliage upon the bank of the sluggish Avon. Not even this immense floor space will be sufficient to accommodate all attractions. The spacious

anterooms and clubrooms upon the second tier will be utilized for booths and entertainment halls. But not a single exit will be obstructed nor anything allowed to hinder the free movement of the crowds that will circulate from 2 o'clock every afternoon until midnight to enjoy a multitude of novel attractions to be provided.

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AT THE THEATRES

To be reviewed next week:

THE JUNGLE. Keith and Proctor's Fifth Avenue
THE UNDERBOW. Keith and Proctor's Harlem Opera House
THE WOMEN WHO DARE. New Star

Wallack's—Divorçons.

Comedy, in three acts, by Victorien Sardou; adapted by Margaret Mayo. Revived April 15. (W. A. Brady manager.)

M. Henri des Prunelles. Frank Worthing
M. Adhemar de Gratinac. Robert T. Haines
M. Clavynac. A. H. Stuart
M. Belfort. Charles Stanley
M. de Brionne. Edward Fielding
M. de Lussan. Max Freeman
M. de Valfontaine. Richard Wilson
M. de Lussan. Richard Wilson
M. de Valfontaine. Richard Wilson

Margaret Mayo has succeeded in making a "modest" and at the same time entertaining adaptation of Sardou's comedy, and Grace George is equally successful in her playing of it. Miss George, in the role of Cyprienne, cleverly simulates romanticism, jealousy, innocence and the other attributes of the girlish character, without once giving the impression of sophistication. She plays the part with mischievous sprightliness, demerit of demeanor and personal charm. Some slight defects in pronunciation might be remedied to advantage, and a little less asperity in her angry scenes would make Cyprienne less shrewish at those times. Still, she gives an unusually agreeable performance of a rather difficult role and successfully distinguishes the border between fun and vulgarity.

Frank Worthing as Des Prunelles does some rare comedy work, clean cut and incisive, and whatever faults may be found with his acting come in the earlier part of the play, when his methods approach too closely to farce. Robert T. Haines as the amorous Adhemar seems out of place as the blundering, thick-headed lover, but his performance is intelligent and, especially in the last act, full of humor. A. H. Stuart is very good as Clavynac, and Edward Fielding makes a satisfactory, though somewhat independent, Bastien. Max Freeman as Joseph, the waiter, presents a sort of farcical characterization, full of humor and altogether agreeable. He seems to have rediscovered some of the art of expressive pantomime. Laura Lemmers plays Josephine adequately. Ruth Benson as Madame de Brionne, Justine Cutting as Madame de Lussan, and Evelyn Carter Carrington as Madame de Valfontaine are also adequate if they are representing New York women, but they are none of them suggestive of Paris.

Divorçons was first played in New York at Abbey's Park Theatre on March 14, 1882, when Alice Dunning Lillard appeared as Cyprienne. In May of the same year Grau's French Opera company at Stetson's Fifth Avenue Theatre gave the comedy, with Paola Marie in the leading role. Since then the piece has been played by Madame Judic at Wallack's in 1885, by Modjeska at the Star in 1886, by Frau Hedwig Niemann-Raabe at the same house in 1888, by Rejane at Abbey's in 1895, by Duse at the Fifth Avenue in 1893, by Mrs. Pike at the same house first on May 7, 1897, by Emily Bancker, under the title of A Divorce Cure, at the Murray Hill in March, 1897, by Mrs. Pike again in 1898 at the Fifth Avenue Theatre, and later at the Manhattan, and by many less well-known actresses in English, French and German.

Irving Place—With Pleasure.

Comedy, in four acts, by Gustav v. Moser and Otto Gindt. Revived April 16.

Fritz Noll. Otto Treptow
Thorwald. Eugen Hohenwirth
Schwarzkopf. Max Hanseler
Kathchen. Emil Meyer
Wally. Hedwig v. Ostermann
Nathalie Frey. Georgine Neundorff
Emil Jonas. Max Liebi
Hansel. Otto Meyer
Police Inspector. Louis Koch
Lehmann. Will Frey
Karl. Marie v. Wegern
Mina. Jacques Horwitz
Servant of Lehmann. Jacques Lorin
A Servant. Otto Becker
A Nurse. Fritz Haller

We are told that good plays are scarce. True, beyond a doubt, if new plays are meant. But there are many old ones, so old as to be, to all intents and purposes, new to the present generation of theatregoers, that bear the test of revival. A case in point is With Pleasure (Mit Vergnügen), a comedy in four acts, by von Moser and Gindt, which was given at the Irving Place Theatre last Tuesday night as the benefit for the treasurers of the house. Its long rest made it practically a novelty. It proved to be as bright and fresh as when it was in its prime. Berlin middle class character was always von Moser's forte, and few if any German playwrights have ever depicted its comic aspects as well as he.

The company acted with spirit and with very evident pleasure in their work. Particularly good were Otto Treptow as Fritz Noll, the jealous husband of Wally (Hedwig v. Ostermann), and Max Hanseler as Schwarzkopf, the man who, through reading many medical books has deluded himself into the belief that he is suffering from all the ailments in the calendar. Herr Treptow has given a good account of himself during the past season, and it is to be hoped that the patrons of the German theatre will have many more opportunities of seeing him. Emil Meyer as a winning Kathchen. Fräulein von Ostermann charmed equally, whether in smiles or in tears.

Nijon, Brooklyn—General Faulkner's Daughter.

Drama, in four acts, by Anthony E. Willis. Produced April 15.

Bud Larrabee. Augustus Phillips
Sandy Kerwin. Harold Kennedy
Bruce Corbin. Arthur Evers
Lieutenant Faulkner. Ben F. Wilson
Jim Hackett. W. L. West
General Faulkner. Edwin H. Curtis
Percy Almsworth. James Montgomery
Escalante. Anthony E. Willis
Phil Coulton. Walter Crosby
Sam. R. E. Spooner
Mrs. Higby. Olive Grove
Orray. Jessie McAllister
Edith Faulkner. Edna May Spooner

Edna May Spooner, supported by the Spooner Stock company at the Bijou Theatre, Brooklyn, appeared last week in the first production of General Faulkner's Daughter. On Monday night the theatre was occupied from orchestra to gallery with an audience whose enthusiasm and applause must have been a source of great satisfaction to author and actors alike. The play is called a romantic military drama, and the title is properly applied, since all the scenes are laid around a military post, and all the characters are associated with military life. The author shows an intimate knowledge of the requirements of melodrama, yet in this piece he does not resort to an explosion nor employ a tank to produce an effective climax. An almost deserted stage with an admirable sunset effect quietly closes one of the most important acts. The audience applauded until Mr. Willis came before the curtain and responded.

The interesting and well told story relates to Edith Faulkner, whose father, General Faulkner, commanding a military post in Colorado, wishes her to marry Bruce Corbin, an officer in his army. Edith, though not deeply in love with Corbin, is an obedient daughter, and feels that she must marry some soldier, and it might as well be Corbin, who is anxious to marry her because he has stolen the money sent by the Government which was intended for the soldiers, and he believes that he will be protected from exposure when he becomes the General's son-in-law. On the morning of the wedding day Edith starts off on her pony to gather flowers. Before she has traveled far the horse becomes frightened and dashes away in the direction of a dangerous cliff. Bud Larrabee, a bronco buster, with a record for "coach holding," happens to be in the vicinity, and as quickly as he has often rounded a herd of cattle, catches the running animal and saves the girl from death. There is great joy in the camp, and Bud is invited to the wedding. But he refuses to remain, and modestly accepts the thanks of all. Just as he is about to leave headquarters Edith was begging him to remain, a pistol shot is heard and Lieutenant Faulkner, Edith's brother, staggers into the office. Breathlessly he tells them that he has just shot Corbin, who had quarreled with him about the stolen "pay money" which he had shared in. But to save young Faulkner from dishonor, supplies him with enough money to cover the deficiency, and takes him into a room to dress his wounds. At this moment the General arrives with soldiers to search for the murderer. An officer on guard had seen a man dash into the office at the time of the shooting. The General demands that the place be searched, and when he calls for the concealed man to come from the room or be fired upon, Bud steps out and consents to arrest.

Edith, in a great quandary, anxious to save her brother and not wanting to sacrifice the man she now loves, demands that the General examine the revolver found on Bob. This is done, and it is discovered that none of the cartridges have been discharged. Escalante, a Ute Indian, who happened to be present when the murder was committed and who was warned by Edith to conceal the facts, is questioned. He is confused by the examination and young Faulkner, who fears that the Indian will tell what he really saw, rushes in to contradict him, but the terrible strain and his recent wounds are too much and he falls dead at his father's feet. His death clears up the mystery, and the final curtain falls as Edith and Bob approach each other. The audience is left to guess the rest.

To her confidence and sincerity in the part of Edith Faulkner, Edna May Spooner added intelligence and personal charm. Augustus Phillips in the part of Bud Larrabee, gave one of the most finished performances of his career. His conception of the part was admirable. One of the most difficult roles was that of General Faulkner, and Edwin Curtis played it with admirable force. Harold Kennedy, who can always be relied upon to keep his audience in good humor, played the part of Sandy Kerwin with his usual cleverness. Ben F. Wilson was a good Lieutenant Faulkner, and Arthur Evers as Bruce Corbin was convincing. Anthony Willis appeared as Escalante and made a picturesque Indian. Olive Grove caught the right touch of comedy required in the part of Mrs. Higby, and the ingenu part of Orray was cleverly played by Jessie McAllister. William L. West as Jim Hackett was a typical cowboy, and the rest of the players did their best to identify themselves with their parts. The piece was well staged, and the fact that the author spent some years among the scenes he here depicts accounted for the accuracy of detail and the "atmosphere."

Lincoln Square—The Lost Paradise.

William Morris and his stock company appeared last week in Henry C. De Mille's three-act drama, The Lost Paradise, and repeated their success of previous weeks. Mr. Morris appeared in his original character of Reuben Warner and Etta Hawkins was seen as Cinderella, the role she originated in the first production. The remainder of the cast was as follows: Andrew Knowlton, Clarence Handysides; Ralph Standish, Carl Anthony; Bob Appleton, Jack Storey; Fletcher, W. N. St. James; Joe Barrett, Ralph Newman; Schwartz, Claude Brooke; Bessie, Hugo Wallace; Hyatt, Howard Smith; Billy Hopkins, John Gorman; Margaret Knowlton,

Blanche Stoddard; Polly Fletcher, Vera McCord; Julia, Anna Wheaton; Nell, Beatrice Golden; Kate, Irene Moore. The Lost Paradise will be repeated this week.

New Star—Sweet Molly O.

Melodrama, in four acts, by Hal Reid. Produced April 15. (William T. Keogh Amusement Company, managers.)

Teddy O'Meara. Robert C. Bell
Dan O'Brien. H. R. Brennan
Donald Donaldson. John Sutherland
Gerald Donaldson. Joseph R. Garry
Mack the Dead. James E. Gray
Frederick Archibald. E. Collins
Pat O'Hara. James W. Mack
Nora Daly. Agnes Carlton
Friedilla Moore. Eda Marley
Mary Ann O'Brien. Nellie Daly Moran
Sweet Molly O. Dolly Kemper

The "presentation" of Dolly Kemper was a great success, but as much cannot be said of the play used for this occasion, and Hal Reid can only be sympathized with for having had to resort to "My Molly O" as a story. Melodrama there was galore, but of a most inferior kind, with dialogues that would tire any audience and are hardly worthy of a dime novel. Miss Kemper, by her own personality and charm and nothing else held the audience and prevented pandemonium from breaking loose.

Sweet Molly O, who has been brought up by a lighthouse keeper and his wife as their own daughter, falls in love with Teddy O'Meara, an apparently poor Irish lad. As a matter of fact, both are the lawful heirs to big fortunes, but owing to the intrigues of interested parties on both sides they are kept in ignorance of it, and steps are taken to get rid of them once and for all, but fail, and after a few deaths and incidental murderous attempts, each comes into his own.

Dolly Kemper was very sweet and dainty as Sweet Molly O, but should remember that the audience is interested in her sayings as well as in her looks. As Gerald Donaldson, Joseph R. Garry stood out from an indifferent cast, and gave a capital performance of a villain, and really acted his part. Robert C. Bell as the lighthouse keeper and Nellie Daly Moran provided plenty of fun. The remaining parts were adequately filled.

The play is well staged, the third scene of the third act, in which Sweet Molly O braves the storm to get to the lighthouse, being especially noteworthy of mention.

This week, Women Who Dare.

Fifth Avenue—Tess of the D'Urbervilles.

The part of Tess in Tess of the D'Urbervilles is one that requires great skill in the portrayal of deep emotion, and while she did not give a startling performance, Henrietta Browne acquitted herself satisfactorily in the difficult role. Wilson Melrose was in his element as Alec D'Urberville, and added another success to his credit. Cecil Owen as Angel Clare was manly and convincing. James A. Bliss had some fine opportunities as John D'Urberville, of which he took full advantage. Mr. Bliss finished his engagement with the company on Saturday evening, and this is to be regretted, as he was one of the few really clever men in the organization. Emilie Melville as Joan scored heavily, and Eugene Shakespeare, George D. McIntyre, Ernest Anderson, Wilton Henry, Fanny Marloff and others were in the cast. The play was well received, and the unfolding of the absorbing plot was watched with keen interest. The olio included Lillian Ashley and Carl Herbert. This week The Jungle is being presented for the first time in New York.

Harlem Opera House—The Great Match.

Her Great Match, Clyde Fitch's interesting comedy drama, proved one of the most popular offerings of the season, and Beatrice Morgan in the character of "Jo" Sheldon scored a most emphatic success. She looked extremely beautiful, and was most becomingly gowned. Paul McAllister was effective as Prince Adolph, and Agnes Scott played Victoria Botes most engagingly. Mathilde Deshon, who has endeared herself to the patrons by her modest manner and conscientious playing of a wide range of parts, made one of the hits of her career as the Duchess of Hohenhetstein. William Norton had the unimportant role of Frank Wilton, but did his share toward making the play pleasing. Dorothy Rosemore as Mrs. Sheldon, Louise Randolph as Countess Camavetti, George Howell as Mr. Botes, Dudley Hawley as Cyril Botes, Robert L. Hill as Hailen, and Billy Chamberlin as Weeks all did capital work. Lillian De Lee and the De Faye Sisters entertained between the acts. This week's attraction is The Undertow by Eugene Walter, presented for the first time on any stage.

At Other Playhouses.

THIRD AVENUE.—A company headed by James Kennedy, the singing comedian, presented When Women Love at this house last week. The cast was as follows: Phil Watson, James Kennedy; Harold Young, Charles A. Lathorn; Duse Roamer, Theo. Rennie; Robert Dayton, David Walters; Ebenezer Skinner, Harold Wilson; Dr. Jackson and Robert Carleton, Ed. Redding; Frank Tracey, George Adams; Judge Franklin Dunlop, Edward Finch; Mike Hancy, Charles O. Hart; Miller, Willard Iyer; Odessa, Edward Baker; Madge Carleton, Adelaide Boothby; Eleanor De Gray, Louise Mitchell; Mrs. Carleton, Grace Moore; Josie Burnham, Mable L. Pixley; Baga, Kathleen Farroe; Ruth Carleton, Sarah Folwell. Joe Thomas, a boxer, was a special feature at the end of each performance. This week, When the World Sleeps.

DALY'S.—The Spring Chicken ended its engagement here on April 20. The house will remain closed until August, when it will reopen under Henry Miller's management.

FOURTEENTH STREET.—Byrnes Brothers in the ever new Eight Bells drew large audiences to this house last week. This week, The Millionaire Detective.

AMERICAN.—David Higgins in His Last Dollar was a popular attraction here last week. This week, Joseph Santley in Billy the Kid.

WEST END.—Laura Jean Libby's drama, Parted on Her Bridal Tour, was last week's attraction at this house. This week, James O'Neill in Monte Cristo.

LYRIC.—The Road to Yesterday began an indefinite run at this house on April 15.

MAJESTIC.—Cyril Scott in The Prince Chap began an engagement here on April 15. On Saturday afternoon Helen Pullman and Edith Spears, two of the three Claudias in the play, held a reception for the children in the audience.

GRAND OPERA HOUSE.—Joe Weber and his company in Dream City and The Magic Knight played here last week. This week, The Hypocrites.

THEATRA.—Harry Clay Blaney in The Boy Behind the Gun drew large audiences here last week. This week, Charles T. Aldrich in Secret Service Sam.

YORKVILLE.—Sergeant Kitty, with Helen Byron as the star, was the attraction here last week. This week, A Jolly Baron.

ASTOR.—The Ambitious Mrs. Alcott ended its run here on April 20. On Thursday night, April 25, Leo Ditrichstein will begin a revival of his old plays, opening with Before and After.

MEMORABILIA.—A Jolly Baron was a successful attraction at this house last week. Billy S. Clifford as the Baron proved himself as amusing as ever, and Adelaide Van Wildt as Madame Durand gave an extremely good performance of the role. This week, Me, Him and I.

THE PRINCESS THEATRE TO PASS.

On Saturday evening, April 27, the curtain of one of New York's best known theatres, the Princess, will fall for the last time, and another familiar landmark will disappear.

The present lease, which is held by Henry Miller and the Shuberts, will expire on that date and the owners of the property, the Gilsey estate, will rebuild it for offices.

There are few theatres that can boast of as varied a record as the Princess since it was first opened, nearly thirty-three years ago. On Sept. 3, 1874, a large hall in the Gilsey building on the west side of Broadway, between Twenty-eighth and Twenty-ninth Streets, was opened under the name of the San Francisco Minstrel Hall, and for years the minstrels under the leadership of Birch, Wambold, Bernard and Backus held full sway in the theatre.

The minstrel shows filled the house in the winter, various productions occupying the summer periods until on Aug. 27, 1885, it was called the Opera House, only to be changed on Dec. 3 of the same year to Haverly's San Francisco Minstrel and Comedy Theatre.

This lasted but three weeks, and on Dec. 20 its name changed to Haverly's Comedy Theatre and opened on Dec. 31 with Maurice Grau's opera company.

On Jan. 28, 1884, the name was changed to the New York Comedy Theatre, and was known as such until Sept. 17, 1884, when, after being overhauled, it reopened as Dockstader's Minstrel Hall, retaining this name until Feb. 18, 1890, the winter seasons being filled with minstrel shows and various productions being given in the summer.

On Feb. 18, 1890, its name was changed to the New Gaiety Theatre, but with little success, and the magician, Professor Herrmann, obtained the theatre, redecorated and altered it, and reopened it on Saturday, Oct. 11, 1890, as Herrmann's Theatre, and it was known as such with varied success until July 14, 1894, when it became known as St. James Hall till Sept. 2, 1895, when it changed again to the Gaiety Theatre.

On Dec. 14, 1896, it became the Savoy Theatre, but still was unsuccessful, and on Oct. 27 of that year it opened as the Jenson Theatre with a princely, only to change again to Sam Jack's Theatre on Jan. 1, 1898. After a few weeks it closed and reopened on Nov. 20, 1899, as the Theatre Comique, but closed abruptly on Dec. 28, 1900.

After remaining closed for several months the Shuberts, after altering and redecorating it, opened it as the Princess Theatre on Oct. 6, 1902, with Weedon Grossmith's comedy, The Night of the Party, since when the following plays have been presented at this theatre: Heidelberg; or, When All the World Was Young; The Consul; The Frisky Mrs. Johnson; There and Back; Raffles; Candida; The Sacrament of Judas; Rosmersholm; An African Millionaire; Jack's Little Surprise; The West Point Cadet; The House of Burnside; Bardell vs. Pickwick; The Passport; Love in Idleness; Who Goes There; The Trifler; Zira; Grierson's Way; Brown of Harvard; Hedda Gabler; A Doll's House, and The Great Divide.

A BENEFIT ENTERTAINMENT.

Damon Lyon directed and contributed the greater portion of a musical and dramatic entertainment given for the benefit of St. Agnes' Guild at the Parish Hall of St. Christopher's Church, Monday evening, April 15. The programme included vocal solos and dramatic readings by Mr. Lyon that were greatly enjoyed; piano solos by Mrs. Kidder-Pierce; violin solos by Cecilia Lacey Baker; soprano solos by Madame Loraine and Mrs. Edgar L. Silvers; reading by Lucille Lennon; the cottage scene from The Lady of Lyons, by Lucille Lennon, Damon Lyon and Mrs. Damon Lyon, and last but not least, a reading from Hood by that esteemed artist, Mrs. W. G. Jones, whose seventy-ninth birthday occurred the same evening.

Ernest Lanson will play Duke Lacy in The Heir to the Throne.



IN OTHER CITIES.
SAN FRANCISCO.
The Augustin Daly Musical Co. opened an engagement of two weeks at the Van Ness 8 with A Country Girl. The attraction. The principals were Sam Collins, Herbert, Stewart, Hallen, Mostyn, Laura Butler, May Quive, and Genevieve Finlay, who were satisfactory in their respective roles, and the ensemble work of the chorus was excellent. The Clingstone by the same co. 15. Lillian Russell in The Butterfly 22.
Florence Roberts in The Strength of the Week for the second week at the Novelty drew good houses 8-14. Mrs. Roberts will be seen next week in Maria Roca, a new play.
At the Alcazar, The Pit was produced in magnificent style 8-14. Bertram Lytell's conception of the part of Curtis Jodrey was excellent, and he sustained it throughout. Laura Lang in the part of the neglected wife was convincing. Harry Holland played Shiel, Corbell in a consistent and artistic manner, and Daisy Lovering as Page Dearborn was bright and vivacious. The other members of the co. had congenial parts, and the extra people and supernumeraries were well filled. Next week, All on Account of Elias.
Fantasia, in its second week, drew fair patronage to the American 21-22. The Tenderfoot 14.
At the Colonial, The Cricket on the Hearth was the bill 8-14, playing to good business. L. R. Stockwell in the part of Caleb Plummer was warmly greeted on his reappearance after his serious illness. Frank Baron as Billy Elbowy was amusing and novel. McElroy and Bessie Baron were acceptable as John Purgubling and Dot, respectively. A. Burt Wessner, Jane Jeffery, and Maude Odell were also in the cast. Friends 15.
In its second week Fiddle-de-Dee is pleasing large audiences at the Davis. In the Weber and Field comedy Kolb and Dill and Barney Bernard are seen at their best.
The Life That Kills was the bill at the Central 8-14 to good business. The stirring scenes were well enacted. Joseph O'Meara giving a manly impersonation of the principal part. A Gambler of the West 15. How Baxter Butler in the role of fair show audiences at the Chutes Theatre 6-14. Ramsey Wallace and Virginia Thornton played the leads. In Arkansas 15, when Leslie Monroe and Lella Shaw will make their appearance.
Kino Shadraka's Sanskrit drama, The Little Clay Cart, was presented with marked success before an audience of nearly five thousand people at the Greek Theatre, Berkeley, 10. The play was translated by Prof. A. W. Ryder and was presented for the appreciative audience. Five one-act plays were presented and Miss Georgia Brown, the director, deserves great praise for the excellent showing her pupils made.
An immense advance sale for the Courtes Opera co. engagement at Convention Hall 20 insures two large audiences. Toes and La Boheme will be the bills presented here. D. KERRY CAMPBELL.

SPOKANE.

Alice Nielsen and Sig. Constantino in La Boheme, Mlle. Felecy Derynne and M. Martin in Carmen, and Lillian Nordica and Sig. Almansi in La Traviata, with Sig. Gulperstein, were the offerings of the San Carlo Opera co. in the Spokane Theatre 9, 10, when the three performances attracted large audiences.
Charles B. Sanford and Marie Droschak and a strong supporting co. presented two Shakespearean plays at the Spokane Theatre 11, 12, before large audiences. Cymbeline was the closing performance. The Tenderfoot 14. And the Town 15. Walker Whitehead in The Magic Melody 16, 17. 100,000 Club Minstrels 18, 19.
The Jessie Shirley Stock co. played A Bachelor's Homecoming in the Auditorium Theatre the week of 7, the one hundred and fourth consecutive week of stay in Spokane. The business was the capacity of the house. Those contributing to the complications were Jack Amory, Frank McQuarrie and Miss Shirley supported by an adequate co. The play for the week of 14 was Winchester. It is announced that Jay P. Graves, president of the Spokane and Inland Empire Electric Railway Co., has taken an option on the building for \$200,000 and that it is to be remodelled as a terminal station for the \$1,000,000 subway of the co. to be constructed near the house. The Auditorium was erected in 1890 at a cost of \$375,000 and was secured by the "Hypothecation" on a mortgage for \$14,000 and interest in 1894.
Sadie Raymond and her co., presenting A Missouri Girl at the Columbia Theatre the week of 7, had no difficulty in convincing crowded houses that their play and acting merit good words. The play is one of the comedies that pleases Americans because of its native and homely features. Miss Raymond as Daisy has a part for which she is well adapted. Perhaps the most striking part is that of Zeke Dobson, a farm hand, who is realistic, though without any pretension. The musical interpolations, including a cowboy's girl, are entertaining. A Cowboy's Girl was presented the week of 14.
Henry Russell, director of the San Carlo co., has what he calls a discovery in the voice of Florence Coussine, fifteen years of age, until recently a resident of Spokane. She is the daughter of John W. Coussine. Mr. Russell has an offer to Mr. Coussine after hearing the girl sing in St. Mary's Academy at Portland and will take entire charge of her vocal training in Europe.
Moss Oppenheimer, of Spokane, has bought the Bennett Building, at Butte, Mont., for \$24,000, from W. A. Clark. He will remodel the building and convert it into a theatre, in which will be given the attractions of the new Sullivan and Coussine circuit.
Madame Ole Nielsen, of the Royal Danish Theatre, Copenhagen, Denmark, will be heard in various cities in the Northwest this spring. If the plans of the Scandinavian Dramatic Association of Spokane, of which Fred Blomberg is one of the founders, work out, Madame Nielsen's Eastern tour will close, and she is planning a trip to California, and is desirous to appear in Spokane and cities of the Northwest.
Billy Arnold, who toured with the late Jack Haverly's Mastodon Minstrels in 1878, was a visitor in Spokane last week, the first since 1880. He was accompanied by Mrs. Arnold, known professionally as Lydia Gardner, and they were entertained at half a dozen houses. W. S. McCREA.

MILWAUKEE.

It must have been extremely gratifying to Manager Albert Brown, his charming wife, Grace, and Lillian, as well as their co. who were accorded the great ovation on the opening of the local stock season 14 at the Davidson. The opening play was Grandstar, and from the enthusiastic reception the success of the Summer season is assured. All of the old members as well as the new meet with favor. James Durkin plays the lead, opposite to Crystal Lerne, the former leading woman. Mr. Brown, the manager, the leading man, Colin Campbell, of the old co., divided up the floral offerings as well as the hearty welcome accorded by their old time Milwaukee friends. Among the new members who will undoubtedly prove to be favorites are H. Percy Pollock, Henry W. Rowell and Walter Pyre. The minor parts were all well filled and the stage management of Colin Campbell was admirable. Week 21. Lovett Lane.
Charles's Aunt opened a week's engagement at the Shubert 14. The co. was headed by Etienne Girardot. Buster Brown is the current attraction at the Alhambra, and opened 14 to crowded houses. This year's co. is a good one and headed by Master Rice. Week 21. All star vaudeville.
The Cow Boy Girl pleased large houses at the Biltou 21, and will continue throughout the week. Kidnapped for Revenge next week.
F. D. Miner's American Burlesques opened at the Star 14 and will be the attraction for the entire week, opening 21 with The Merry-makers.
Ellery Bostwick with Bessie Mayham as soloist, returned to Milwaukee and opened at Schiltz Park 13, to a good house.
Kevi and his band is the present attraction at the Hiawatha, opening there 14 to a large audience.
The Woodford Stock co. continues to be the leading attraction at the Grand, and presented a new playlet 15. This week they are assisted by the American Newshour Quartette, Harland and Rollison, and Belle Gordon.
A very successful concert was given at the Fabot Theatre 16 by the Arion Club, when Eliza's King Olaf was given. The soloists were Corinne Rider Koller, Herbert Witherspoon, and Daniel Boddes. A. L. ROBINSON.

LOS ANGELES.

One of the best comic operas seen here this season was The Yankee Tourist, with Raymond Hitchcock, at the Mason 6-13, and he it is said to excellent business. Seats are selling rapidly for Lillian Russell, who will be seen 15-20 in Madame Butterfly.
The Burbank forces gave an excellent portrayal 7-13 to that old favorite, The Two Orphans, which drew packed houses. William Desmond and H. J. Glyn carried honors in the parts of the Chevalier and Marquis, respectively. Elsie Ramond seemed well suited for the character of Louise, and Mary Van Puren and Maude Gilbert were happily cast in parts that gave them opportunity to be effective. Next week, Chimie Fidele.
Candida at the Belasco, demonstrated the wonderful versatility of this splendid co. Miss Albertson's

Candida was intelligently acted, and as for Ditch Vivian's Marchbanks, let it be said that he was lucid in his serious and forceful interpretation of the role. The characters of Burgess and Ferrell were carefully handled by William Ferrans and Harry Glazier, respectively. Eugene Walker's new play of American business and political life will follow 15-21. At the Auditorium the Ferris Stock co. is finishing its sixteenth week, having given at Thursday matinee. The stage settings, as usual, were elaborate. Rehearsals of the Summer Opera co. are in progress and if advance signs do not fail the public will have a fine show of the season.
Puck's Bad Boy was well given by a capable co. at the Grand 7-13 to the usual full houses. Next week the Ulrich Stock co. will return, offering for the first week A Married Woman.
Jack Wynn, the clever advertising agent of the Auditorium, who has won and kept so many friends during his short stay here, has left for Oakland, where for the Summer he will act in his capacity with the Macdonough Theatre.
DOX W. CARLTON.

KANSAS CITY.

Thomas W. Ross, in The Other Girl, was the Shubert offering 14-20, playing to good houses. His work was a distinct hit. David Wardfield in The Music Master 20-27.
Creston Clarke, in The Ragged Messenger, was the Willis Wood attraction 14-17, playing to fair business. Mr. Clarke appeared as the Rev. John Morton and handled his part extremely well. The supporting co., which was quite capable, included Martha Mayo, Edna Bern and John Carter, who deserve special praise for well played parts. The star was appropriate. The Lion and the Mouse 21-27.
Al Leech and the Three Rose Buds in the musical comedy Girls Will Be Girls were the Grand attraction 14-20, playing to big business. The County Chairman 21-27.
Goethe's Faust was the Woodward Stock co. bill at the Auditorium 14-20, playing to immense business at each performance. A specially selected cast for this spectacular production included Lester Lockman as Mephisto, George Arline as Faust and Eva Lang as Marguerite, the honors being very evenly divided between the three. J. Francis Kirke made much of the small part of Valentin and Henrietta Vaden supplied the comedy in the part of Martha. It is announced that Mr. Lockman will play two more weeks with the co., presenting If I Were King 21-27, and The Little Minister 28-4.
The Phantom Detective was the Gillis offering 14-20, playing to a succession of large audiences. The co. was adequate.
The Auditorium School of Dramatic Art gave a matinee at the Auditorium 16, before a large and very appreciative audience. Five one-act plays were presented and Miss Georgia Brown, the director, deserves great praise for the excellent showing her pupils made.
An immense advance sale for the Courtes Opera co. engagement at Convention Hall 20 insures two large audiences. Toes and La Boheme will be the bills presented here. D. KERRY CAMPBELL.

DETROIT.

Checkers with Hans Roberts was the Detroit Opera House offering 15-17, pleasing big houses. May Irvin in a double bill, Mrs. Wilson-Andrews and Mrs. Pockham's attraction, will fill out the balance of the week, while the San Carlo Opera co., with Lillian Nordica, comes 23-25.
Thomas E. Shea was seen in repertoire at the Lyceum Theatre week of 14, presenting Napoleon the Great. The Bell, Dr. Jekyll and Mr. Hyde, Othello, and Cardinal Richelieu, all of which were cordially received by large audiences. Hanlon's Fantasma follows week of 21.
Barney Gilman in A Rocky Road to Dublin pleased Whitney audiences in goodly numbers 14-20. Four Corners of the Earth next week.
The fourth evening concert of the Tuesday Musical will bring forward Emilio De Gogorza at the Church of Our Father next evening of 18.
The Detroit Philharmonic Club will give a concert at the Church of Our Father evening of 18.
The Woman's Revue was presented to Detroit Hebrews last night, at Harmonie Hall, by the Simon Stock co. of Cleveland. The play was given in Hebrew and drew a capacity audience.
The new management of the Lafayette Theatre announced that commencing with the current week, the prices will be 10, 20 and 30 cents. Despite the cut, however, it is stated that the attractions will be kept up to the usual Lafayette standard of excellence, amateurs being given an opportunity of earning.
Mrs. Heberlein's concert at the Y. W. C. A. hall evening of 15 was greeted by a large and appreciative audience. Others assisting were Mrs. Marshall Pease, violinist; Miss McDonald, 'celloist; Miss Davidson, violinist; and Mrs. Homberg, recitator.
The closing concert of the Detroit Symphony Orchestra will be given evening of 22. Albert G. Janpolski, the Russian baritone, is announced as the soloist. THOMAS CARNEGIE.

PROVIDENCE.

The four-act drama entitled The Primrose Path, written by Bayard Veiller, was presented at the Providence Opera House 11-13, with Margaret Wyckherly in the leading role. The play was well liked, and Miss Wyckherly's performance was impressive, though the houses were small.
Virginia Harned will appear at the Providence Opera House 22-27 in the title-role of Anna Karenina. Mr. Harned from a co. presented by Fiske of the Grand Opera House, and his acting and singing are of the highest quality. Florence Rowland, J. P. Sullivan, Howard O'Connor and Len Ripley were seen to good advantage. Young Buffalo, King of the Wild West 23-27.
Eight Bells is looked for the Empire Theatre early in May.
Rogers Barker has been engaged as leading man of the Empire Stock co., which opens at the Empire 15.
The subscription list for the season of the Albee Comic Opera Stock co. started in with so many subscriptions that it was necessary to suspend the subscription list for three days in order that the names might be changed from the vaudeville list to the comic opera.
Leah Winslow, at present leading woman of the Pawtucket Albee Stock co., has been engaged for the Albee Stock co. to play at Keith's, this city.
The Shubert's new company of members of Palestine Temple, A. A. O. Nobles of the Mystic Shrine, gave its first concert before a large house at Infantry Hall 15. The newly formed organization, under the leadership of George G. Bell, made a most commendable showing.
Jeannette Carroll, of this city, made her first appearance with the Pawtucket Albee Stock co. at Keith's Pawtucket, 15. HOWARD C. RIPLEY.

DENVER.

Henrietta Crossman played a fairly successful engagement at the Broadway 6-13. All-of-a-Sudden Peggy was the first of the week. On Friday night was given the initial production of Mrs. Crossman's new play, The Almighty Dollar, written by Maurice Campbell and Felix Philippi. The story is interesting, the acting exceptionally clever, the characters well conceived and depicted distinct types. Miss Crossman's part is that of a butterfly of fashion with up to date ideas that may be a bit shocking to the orthodox, but the picture is a true one of the modern young woman. She is a magnetic and charming figure. Addison Pitt as the father was melodramatic. Kate Meek was admirable as the mother who finds keen pleasure in imagining herself a hopelessly invalid. An excellent bit of work was done by Ernest Stallard as the business man, and by his son of a rich man. Mattie Ferguson played the part of the elder sister with conventional ideas, honest, blunt speaking, but without much kindly. Frank Gilman as the successful young financier was manly, forceful and convincing. The cast follows: Cornelius Stuyvesant, Addison Pitt; Mrs. Cornelius Stuyvesant, Kate Meek; Mrs. Peter Fishkill, Mattie Ferguson; Richard Stuyvesant, Ernest Stallard; Maurice Weid, John Marble; Frederick distinct type. R. Crawford; James Clarence Morris, Frank Gilman; Fitz Williams, C. A. Chando; Parker, Genevieve Reynolds; and Beatrice Stuyvesant, Henrietta Crossman.
Roselle Knott will play a three nights' engagement in All-of-a-Sudden Peggy at the Broadway 15-17. The San Carlo Opera co. will give four performances 18-20. Blanche Walsh 22-27.
At the Tabor Prof. O. B. Griffith will give hypnotic exhibitions.
The Rufus Rastus Minstrels will be the Curtis attraction 14-20. MARY ALKIRE BELL.

LOUISVILLE.

Mrs. Temple's Telegram drew good business to the May Anderson first three nights of week of 15, and was followed by The Secret in The Man on the Box. For week of 22 On Parade will be the offering.
Except for local amateur attractions Macaulay's will be dark until the 25th. Forbes Robertson and Gertrude Elliott will be the attraction; indications are that the house will be crowded.
Montana was the attraction at the Mammoth week of 15-20, drawing large business. Next, The Four Huntsmen.
W. F. Mann presented to the patrons of the Ave.

Margaret Anglin
Address communications care of MR. LEE SHUBERT,
1416 Broadway, New York

MRS. FISKE
Under HARRISON GREY FISKE'S Direction
12 West Fortieth Street, New York

KATHERINE GREY
In "THE RECKONING"
Management ROBERT MURTER.

BERTHA KALICH
Under Harrison Grey Fiske's Direction
12 West Fortieth Street, New York

HENRY MILLER
PRINCESS THEATRE, NEW YORK

EVA TANGUAY
Address MIRROR.

our week of 14-20 the great Western play, The Cow Puncher, with John A. Preston in the leading role and a cast of twenty-two people, including Bee Gray, the great larlet thrower. Business good. Next week, For a Human Life.
Arrangements have been completed for the big musical festival that will open 18, and continue until the 20. Walter Damrosch and his symphony orchestra will be several days in advance, and will rehearse with the big festival chorus of 250 voices.
Laurie Moffett, formerly of the Mass. Temple and Hooking Theatre and later connected with a Chicago house in a business capacity, was one of the visitors of the week.
Decided interest is felt in the coming May 9 to the Mary Anderson of Mrs. Fiske in The New York Idea.
The Knicker Quartette was heard in concert at the Woman's Club 16 to a large audience.
Singer Liberator will accompany the Kentucky Confederate Veterans to their reunion at Richmond, Va. to be held in the near future, and will on that occasion give his famous rendition of "My Old Kentucky Home."

BUFFALO.

Francis Wilson was greeted by large houses at the Star 11-13, presenting The Mountain Climber, which was the best opportunity he has had in several seasons. Henry W. Savage's co. appeared in Madam Butterfly for four packed houses 15-17. Musically, as well as socially, this was the event of the season.
Margaret Wyckherly in The Primrose Path was the attraction at the Lyric week 15. It is indeed a pity that so clever an artist as Miss Wyckherly could not secure a better play for her first starring tour, as The Primrose Path proved a disappointment. John Kiville in a character part was excellent.
The Sign of the Cross held the boards of the Teck week 15.
Plays may come and plays may go, but Tom's Cabin is always one of drawing 8, R. O. G., and the Academy did a tremendous business with it, and that good old play was as interesting as years ago. Al. Martin has provided a very good co. Lillian Nordica is announced for a recital here May 3.
Great interest is manifested in the stock engagement of Jessie Bonstelle and co., who will play during the Summer at the Star. Miss Bonstelle made a host of admirers during her engagement here last year, all anxiously awaiting her return. John T. Dwyer, another favorite with the matinee girls, is a member of the co.
It is very pleasing to hear such favorable comments and read the reviews of the new act of Fentelle, Carr and co. These two boys claim Buffalo as their home, and their many friends will give them a warm welcome when they appear at Shea's next month, offering Outland Junction. F. T. O'CONNOR.

PORTLAND, ORE.

After an absence of two years Mrs. Wiggs of the College Patch returned to the Heilig 6-10. Blanche Chapman engaged the role of Mrs. Wiggs. Others in the cast were Vivia Ogden, playing Harry; Oscar Eagle, Mr. Wiggs; Argyle Campbell, Billy Wiggs; Howard Sloan, Chris, and Helen Raymond and Anna Fiske, the Mrs. Richman and Mrs. Schultz respectively. The play did the best kind of business, and the large audiences were more than pleased with the offering. The Free Lance finished out the week, 11-13, and entertained big audiences to fullest satisfaction. Concert 17 by Elizabeth Harwar, assisted by local artists.
The Judge and the Jury was the offering at the Baker 7-13. There were no star parts, the honors being pretty well divided and everybody in the co. having a chance to do something. The attraction played to the usual good business. Next week an elaborate production of The Admirable Crichton is announced.
A Stranger in Town came to the Empire for the week 7-13. Frank Bonstelle and Edward Alford did some clever work, and the offering proved to be one of the best attractions at this house this season. Hilda Hill, will follow 14-20.
McLodram in The Star made way for a farce for Felton playing the role of the Girl, Northern Lights 15-21.
Game Keeper held the boards at the Lyric 6-14 and proved to be the liking of the Lyric patrons. Across the Potomac follows 15-21.
The Multnomah Club, of Portland, is making elaborate plans for a big society circus, to take place at the Armory 18-20. JOHN F. LOGAN.

MONTREAL.

Francis Wilson opened at His Majesty's 15 to fair business in The Little Father of the Wilderness and The Mountain Climber. Mr. Wilson is his best in Sissy, and May Robson shares honors by her supporting co. is a strong one all round. The Little Cherub 22-27.
Hap Ward in Not Yet, but Soon, played to big business at the Academy 15-20. The piece is well staged and the chorus large and handsome. Lucy Daly dances well and works hard. Roy 22-27.
Howard Hall opened to good business at the Françoise in The Millionaire Detective 15. Mr. Hall appeared in a dual role. Anna Hollinger made a good Alice Morison in The Burial's Daughter was a capable Althea. The Burial's Daughter 22-27.
The Cherr: Blossom Burlesques give a bill at the Royal. The Burlesques are well set and somewhat above the average. Tom Nolan, Larry and Schepell, Frank Ross, Cora White, and Lili Perry are responsible for most of the fun.
Lost at Sea (Perdue en Mer), a spectacular melodrama which was played at that theatre 15-20 with a like success. The chance for scenic display is made the most of, and the cast is in every way competent.
Mlle. Joette Ma Fenne, the bill at the Nouveantes, is an exceedingly amusing if slightly flimsy comedy, and was capably played. Mlle. Minore appeared as Joette and did some excellent work. The principal

male characters were handled well by MM. Ferny, Blaveau, and Dhavrol. Catherine 22-27.
Cognin de Printemps is the bill at the Bijou. W. A. TREMAYNE.

NEW ORLEANS.

Mrs. Leslie Carter opened a week's engagement at the Tuane Theatre 14-20 in Madame Du Barry, and together with a large cast of about fifty people gave a satisfactory performance of this popular play. Season closes 20.
A fair co. presenting Mr. Tom Roy Girl held the boards at the Crescent Theatre 14-20. The usual melodramatic effects prevail, and the play is thrilling throughout.
At the Greenwall Theatre the Rose Hill Folly co. was the attraction 14-20. A good chorus and fair vaudeville features are the chief attributes. Casino closes 20.
The week of 14-20 has been a week of benefits at the Baldwin Theatre for the members of the Baldwin-Melville Stock co. Percy Melville, the popular stage-manager of the co., was given a benefit 15, when in the Theatre of the role of Betty Patterson was given a well attended benefit 16, when a dual bill consisting of A Colored Rascal and More Than Seven was presented. Theatre closes 20.
The Shubert Theatre opened its doors 15, with Mary Manning in Glorious Betsy as the feature. Miss Manning, who is always a favorite here, has lost none of her charming personality nor dramatic ability, and her portrayal of the role of Betty Patterson left nothing to be desired. Robert Warwick made a dashing and impressive lover, and Robert Carr others in the cast were very satisfactory. Good houses prevailed during the week. Theatre closes 20. J. MARSHALL QUINTERO.

TORONTO.

The four performances of Henry W. Savage's production of Madame Butterfly drew large and delighted audiences to the Princess 11-13. Florence Easton, a Toronto artist, and her husband, Francis Maclean, also a Canadian, were given a warm welcome by their friends here, while the other principals received a full meed of the appreciation of their artistic efforts. Ambrose J. Small, proprietor of the Grand Opera House and booking agent for a big Ontario circuit, sought to attract the attraction, because Mr. Savage cancelled some contracts but a bond was put up and the co. departed without further trouble.
Ole Skinner in The Duet drew good business to the Princess 15-20. The Squaw Man 22-27.
The Royal Chef at the Grand 15-20 proved one of the prettiest and brightest popular farce offerings of the season, and Henry Herman showed himself a capable comedian. Cheerys 22-27.
The Burglar's Daughter, an acceptable melodrama, held the boards at the Majestic 15-20. Lena Rivers 22-27.
The Pirates of Penzance, given by local amateurs at Massey Music Hall 18-20, drew big audiences. The San Carlo Opera co. appear at Massey Music Hall 22-27.
The Toronto Press Club has secured the Princess Theatre for May 30, 31 and June 1 for its double bill benefit performance of Goin' to the Sun and The Importance of Being Earnest. J. ALEXANDER McNEIL.

SEATTLE.

At the Grand The Tenderfoot 7-10, with matinee 10, pleased large audiences. The performance was presented with vim and snap, and many little delightful surprises were in evidence. Oscar L. Figgman in the leading role was successful, adding to his work some of the finer touches of stage business. The co. is above the average. A dancing specialty, by Grace Sloan as Fatty and Harry B. Williams as Hop Lee drew considerable applause, and they were repeatedly recalled. The M. C. A. boys gave a fairly well patronized by the friends of the association and public generally. Among other good gymnasts who performed were Mr. Barth might be situated out as doing better work than many professional athletes. Local 13. Joe Cawthorne in The Free Lance 14-17.
At the Seattle Ben Hendricks in Ole Olson 7-13 drew average business. A Stray in The Tare 14-20.
At the Loth the Pantages Stock co. presented Trilby 7-13 with considerable eclat. This, perhaps, is one of the most pretentious undertakings yet attempted by this co. while in this city. William Morris was very effective as Svengali, while Allison May in the title-role was convincing. An American Circus 14-20.
At the Lyric the Zinn Musical Comedy co. in The Macoot 7-13 delighted good houses with a performance full of mirth and merriment, in which the to have surpassed them. Mrs. Fra Diavolo 14-20. BENJAMIN F. MESSERVEY.

NEWARK.

Mrs. Warren's Pro-fession was presented at the Newark Theatre 15-20, with Mary Shaw, Virginia Klein, E. J. Ratcliffe, Walter Horton, John Flindley and Walter Thomas. Robert Lorraine in Man and Superman 22-27.
The Birdall Stock co. presented All the Comforts of Home 15-20. The revival of the farce, which out the many good points of this excellent co. Now as many plays, the really valuable members of the corps are beginning to make their influence felt. In Minors 22-27.
The Two Orphans tested the seating capacity of the Columbia Theatre 15-20. The co. is capable and the scenic equipment is adequate. Jeannine Woods was good in the role of Louise. Gladia Louns does almost equally well as Henriette, and May Louise Algan, May Stuart Cone, William F. Cattell, and Pierre, John Watson as Fieard, Henry A. Sheldon as the Chevalier, and William Bowman as the Minister of Police are acceptable. Dolly Kemper in Sweet Molly O 22-27.
Custer's Last Fight was presented at Blaney's 1-

(A. E. Frost, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.
ALBANY.—GUTHRIE (W. E. Russell, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.
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INDIAN TERRITORY.

SOUTH WESTERN.—LANCASTER OPERA HOUSE (A. H. Bates, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

OTTEWA.—GRAND (J. Frank Jones, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

CELESTINE.—GREEN'S OPERA HOUSE (W. E. Russell, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

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RED OAK.—HYNEARSON OPERA HOUSE (L. M. Hynes, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

BURLINGTON.—GRAND (Chamberlin, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

SPENCER.—GRAND (Franklin Florio, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

ALBANY.—CALL OPERA HOUSE (Roscoe Call, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

KANSAS.

TOPEKA.—GRAND (Roy Crawford, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

PARSONS.—ELKS (Earl Woodruff, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

LOLA.—GRAND (C. H. Wheaton, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

SALINA.—OPERA HOUSE (W. P. Pierce, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

WICHITA.—CRAWFORD (E. L. Martling, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

fair houses and co. The Union 15. The Convent's 20. The Union 15. The Convent's 20.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Maurice Cunningham, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

FORT SCOTT.—DAVIDSON (Harry C. Erlich, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

EMPIRE.—WHITELY OPERA HOUSE (Fred Corbett, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

ARKANSAS CITY.—RANNEY FIFTH AVENUE (Merritt Jeffries, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

HOLTON.—HINNEN'S OPERA HOUSE (George Hinnen, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

OTTAWA.—ROBERTSON (S. R. Hubbard, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

MURKINSON.—HOME (W. A. Lee, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

KENTUCKY.

HENDERSON.—PARK (J. D. Collins, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

OWENSBORO.—GRAND (Pedley and Burch, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

MORGANFIELD.—GRAND (Lucien Drury, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

THEODORE.—OPERA HOUSE (Frank Hoffman, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

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Minister from Broadway 25. Country Week Minstrels 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.

BRACKETT.—CITY (W. E. Russell, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

NORTH ADAMS.—EMPIRE (John Sullivan, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

WATERBURY.—CUMINGS (Wallace and Henchman, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

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MAINE.—BANGOR.—OPERA HOUSE (F. A. Owen, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

AUGUSTA.—OPERA HOUSE (Devil's Auction 11; good performance; fair house. The Black Diamond 13; good house.

FORTLAND.—JEFFERSON (Julius Cahn, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

BREWSTER.—TOWN HALL (H. J. Given, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

MASSACHUSETTS.—FALL RIVER.—SAVOY (Gullus Cahn, mng.) The Union 12; good performance; fair house. The Black Diamond 13; good house.

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CHICAGO

Suite 612, 167 Dearborn St.

Plays: Under Western Skies, The Avengers, A Kentucky Belle, The Prize Winner, Out of Darkness, The Gypsy's Secret, and The Adventurer. Al. H. Wilson 15. Paul Gilmore 10. The Virginia 20.

STILLWATER.—AUDITORIUM (H. C. Roberts, mng.) The College Widow 12; large and enthusiastic audience. Roosevelt Club 13 (local organ H. Wilson 15. At Yale 20.

ROCHESTER.—METROPOLITAN (J. E. Reid, mng.) The College Widow 12; large and enthusiastic audience. Roosevelt Club 13 (local organ H. Wilson 15. At Yale 20.

PARIS.—OPERA HOUSE (Arthur and Rule, mng.) The College Widow 12; large and enthusiastic audience. Roosevelt Club 13 (local organ H. Wilson 15. At Yale 20.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mng.) The College Widow 12; large and enthusiastic audience. Roosevelt Club 13 (local organ H. Wilson 15. At Yale 20.

GREENSBORO.—OPERA HOUSE (C. P. Walker, mng.) The College Widow 12; large and enthusiastic audience. Roosevelt Club 13 (local organ H. Wilson 15. At Yale 20.

BRAINERD.—OPERA HOUSE (C. P. Walker, mng.) The College Widow 12; large and enthusiastic audience. Roosevelt Club 13 (local organ H. Wilson 15. At Yale 20.

Management, Henry W. Savage.
Permanent address, 236 W. 48th St., N. Y.

**For
ONE-NIGHT STANDS
and
CITY TIME
Address
CHAMBERSBURG,
PA.
(For the Summer.)**

(Continued from page 19.)

DRAMATIC COMPANIES.

JERRY FROM KERRY (Patton and Fletcher, mgrs.):
New York City, Kan., April 22, Chicago, Ill.,
Cherryvale 30, Fredonia, Mo., 2, Humboldt 2,
Mound City 2.
KENDALL, EZRA (Lieber and Co. mgrs.): Wash-
ington, C., April 22-27.
KIDNAPED FIVE (W. F. Savage (Chas. E. Blaney
Amuse. Co. mgrs.): Milwaukee, Wis., April 20-27.
KNOTT, ROSSELL (Sweeney, Shipman and Co.
mgrs.): Fremont, Neb., April 23, Plattsmouth 24,
Lincoln 20, Nebraska City 30, St. Joseph, Mo., 27,
Kansas City 28, May 1.
LENA RIVERS (Burton Nixon, mgr.): Toronto, Can.,
April 22-27.
LOST IN NEW YORK (J. N. Brown, mgr.): Kan-
sas City, Mo., April 21-27, Springfield, Ill., 28, Jack-
sonville 20, Lincoln 30, Bloomington May 2, Des-
 Moines 4.
MAN AND SUPERMAN (Chas. B. Dillingham, mgr.):
Newark, N. J., April 22-27, New York city 30-May 4.
MARTY AND THE MONSTER (Chas. B. Dillingham, mgrs.):
Birmingham, Ala., April 23, 28, Boston, Ga.,
25, Atlanta 20, Asheville, N. C., 27.
MAXWELL, ROBERT (W. A. Brady, mgr.): Philadel-
phia, Pa., April 15-27, New York city 20-Indefinite.
MELVILLE, FRED, ROSE R. Strick, mgr.: Buffalo,
N. Y., April 22-27, Rochester 29-May 1, Syracuse
2-4.
MERBET, GRACE (Ernest Shipman, mgr.): Dayton,
O., April 22-27, Acota, Ohio, Hamilton 28, Richmond,
Ind., 27, Tipton 30, Leavenworth May 1.
MONTANA (Charles I. McFarnan, mgr.): Toledo,
O., April 23-27, Ft. Wayne, Ind., 28, Cleveland, O.,
29-May 4.
NORTHERN, LILLIAN (G. L. Veronee, mgr.):
St. Louis, Mo., April 21-27, Minneapolis 28-May 4,
MRS. WARREN'S PRODIGES (Chas. B. Dillingham
and Co. mgrs.): St. Louis, Mo., April 22-27.
MRS. WIGGS OF THE CABBAGE PATCH (Lieber
and Co. mgrs.): Seattle, Wash., April 21-24, Port-
land 25, Tacoma 26, Walla Walla, 28, Spokane 27,
28, Walla Walla, Ida., 29, Missoula 30.
NARELLE, MARIE (Ernest and Frederic Shipman,
mgrs.): Christchurch, New Zealand—Indefinite.
NAZIMOVA, ALLA (Henry Miller, mgr.): New York
city, April 22-27.
NELLIE, THE BEAUTIFUL CLOAK MODEL (Al H.
Woods, mgr.): Philadelphia, Pa., April 22-27, Wash-
ington, D. C., 29-May 4.
NETHENSLE, ALGA (Louis Netherland, mgr.):
Washington, D. C., April 22-27, Philadelphia, Pa.,
29-May 11.
OLCOFF, CHAUNCEY (Augustus Pittou, mgr.): Peek-
skill, N. Y., April 23, Poughkeepsie 24, Newburgh
25, Middletown 26, Elizabeth, N. J., 27, Plainfield
28, Parkersburg, W. Va., 29, New York city 30.
OLD ARKANSAW (L. A. Edwards, mgr.): Missoula,
Mont., April 23, Walla Walla, Ida., 24, Wardner 25,
Coeur d'Alene 26, Lewiston 27, Moscow 29, Pull-
man 30, Kelso, 30, Cozias May 1, Pomeroy 2, Walla
Walla 3.
OLE OLSON (Wm. Gray, mgr.): N. Baltimore, O.,
April 23, Tiffin 24, Chicago Jet 25, Bellevue 26,
Sandusky 27.
O'HAIKE, KEKE (Chas. E. Blaney Amuse. Co.,
mgrs.): Boston, Mass., April 22-27.
O'NEIL, NANCE (Chas. B. Dillingham, mgr.): Bos-
ton, Mass., April 22-May 4.
O'NEILL, JAMES (Edgar Forrest, mgr.): New York
city, April 22-27, New York city May 6-11.
ON PAROLE (Henry Miller, mgr.): Louisville, Ky.,
April 22-27.
OUR FRIEND FRITZ (Miller and Nicolai, mgrs.):
Cincinnati, O., April 22-24, Chester, Pa., 25-27.
OUR NEW MINNIE (Chas. B. Dillingham, mgrs.): Pitts-
burgh, Pa., April 22-27, Wheeling, W. Va., 29, Lo-
gan, O., 30, Circleville May 1, Portsmouth 2, Chilli-
cote 3, Lenox 4.
OUR OLD FASHIONED HOME (Wm. Heywood, mgr.):
New York city, April 22-27, Cambridge 24, Oxford 25,
Holdrege 26, Minden 27.
PAINTING THE TOWN (Chas. H. Yale Amuse. Co.,
mgr.): Salt, Cal., April 23, Guelph 24, Peterboro
25, Andover 26, Kalamazoo 27, May 1.
PARTED ON HER BRIDAL TOUR (Charles E. Blaney,
mgr.): Newark, N. J., April 22-27.
PATTON, W. B. (J. M. Stout, mgr.): Mt. Gilead, O.,
April 23, Akron 24, Akron 25, E. Liverpool 26,
Youngstown 27.
PECK'S BAD BOY (Unlon Amuse. Co. mgrs.): Oak-
land, Cal., April 24-28.
PIONEER DAYS (Shubert and Anderson, mgrs.): New
York city, April 22-27.
QUEEN OF THE HIGHERBENDS (A. H. Woods, mgr.):
Brooklyn, N. Y., April 22-27, Jersey City, N. J.,
29-May 4.
QUEEN OF THE WHITE SLAVES (Al H. Woods,
mgr.): Waterbury, Conn., April 22, 23, Bridgeport,
24, Bayonne, N. J., 25-27, Brooklyn N. Y., 29-
May 4.
ROBERTS, FLORENCE (John Curt, mgr.): San Fran-
cisco, Cal., April 22-27.
ROBERTSON, FORBES (Klaw and Erlanger, mgrs.):
Louisville, Ky., April 23, 24, Indianapolis, Ind.,
25-27.
ROBSON, ELEANOR (Lieber and Co. mgrs.): New
York city Oct. 2—Indefinite.
RULED OUT THE TURF (A. H. Woods, mgr.):
Wheeling, W. Va., April 23, 24, Altoona, Pa., 25,
26, Johnstown 27.
RUSSELL, FANNIE (Wagshal and Kemper, mgrs.):
Salt Lake City, Utah, April 22-24, Oden 25, Stock-
ton, Cal., 27.
RUSSELL BROS. (Chas. E. Blaney Amuse. Co.,
mgrs.): Brooklyn, N. Y., April 22-27.
RUSSELL, LEO (Chas. E. Blaney Amuse. Co., mgrs.):
San Francisco, Cal., April 22-27, Oakland 29-May 1,
San Jose 2, Stockton 3, Sacramento 4.
SI PLUNKAB! (W. A. Junker, mgrs.): Ypsilanti,
Mich., April 23, Howell 24, Ponton 25, Holly 26,
Flint 27, Saginaw 28, Bay City 29, Farm 30,
Alpena May 1, Anaway 2, Cheboygan 3, Petoskey 4,
SNUG HARBOR (Lecomte and Fleisher, mgrs.): Bel-
low Falls, Vt., April 23, Claremont, N. H., 25,
Boston 26, Concord, N. H., 28, Newburyport,
Mass., 30.
SPOONER CECIL (Charles E. Blaney Amuse. Co.,
mgrs.): Indianapolis, Ind., April 22-24.
STAHL, ROSE (Henry B. Harris, mgr.): New York
city, April 22-27.
SULLY, DANIEL (Du Bois, Pa., April 23, Lock
Haven 24, Shamokin 25, Harrisburg 26, Williams-
port 27.
STAN IN SEARCH OF A HUSBAND (Lieber and
Co. mgrs.): Fargo, N. D., April 23, Winnipeg, Can.,
24-27, Minneapolis 28, Man., 29-30.
TERRY, ELLEN: Boston, Mass., April 15-27.
TEXAS: Philadelphia, Pa., April 22-27, New York
city 29-May 4.
THE ARK OF KITTY (C. S. Williamsou &
Co., Inc., prop.): Hazleton, Pa., April 23, Plymouth 24,
Pittston 25, Wilkes-Barre 26, Scranton 27.
THE BANKER'S CHILD (Eastern: Harry Shan-
non, prop. and mgr.): New York City, Kan., April 23,
Newark, N. J., 28, John 26, Kinney 27, Dodge City
29, Garden City 30, Lamar, Colo., May 1, Las An-
imas 2, La Junta 3, Rockford 4.
THE BELLE OF JAPAN (C. Harry Elton, mgr.):
Pittsfield, Ill., April 23, Beardstown 24, Mason City
25, Keosauqua 26, Ottumwa 27, Dwight May 1,
Coal City 2, Morris 3, Juba 4, Chicago 5.
THE BONNIE BRIER BUSH (Shipman and Colvin,
mgrs.): St. Louis, Mo., April 21-27.
THE BURLAR'S DAUGHTER: Montreal, Can.,
April 22-27.
THE CHOIR SINGER (Jos. McKeever, mgr.): Paterson,
N. J., April 22-24, Wilmington Del., 25-27,
Bayonne, N. J., 29-May 1, Hoboken 2-4.
THE CLAIMANT (Geo. H. Brennan, mgr.): Bel-
lieville, Ill., April 23, Lafayette 26, 28.
THE COLLEGE WIDOW (Southern: Henry W.
Savage, mgr.): Menominee, Mich., April 23, Green
Bay, Wis., 24, Appleton 25, Oshkosh 26, Sheboygan
27.
THE CONVICT'S DAUGHTER (J. Jas. D. Barton
and Co. mgrs.): Chicago, Ill., April 21-27, St. Louis,
Mo., 28-May 4.
THE COUNTRY JAY (J. H. Gausman, mgr.): Beloit,
Wis., April 23, Dubuque, Ia., 24, 25, Moline, Ill.,
26, Rock Island 27, Davenport, Ia., 28, Muscatine,
29, Ottumwa 30.
THE COUNTY CHAIRMAN (Marx S. Nathan, mgr.):
Kansas City, Mo., April 21-27, St. Louis 28-May 4.
THE COWBOY GIRL (Eastern: Gilroy and Britton,
mgrs.): Chicago, Ill., April 21-27.
THE COW PUNCHER (W. F. Mann, owner:
E. L. Maxwell, mgr.): St. Louis, Mo., April 21-27.
THE CURSE OF DRINK (Chas. E. Blaney Amuse.
Co. mgrs.): Erie, Pa., April 22-24, Youngstown, O.,
25-27, Sharon, Pa., 29, Rochester 30, Steubenville,
O., 31, McKeesport, Pa., 2-4.
TIP, THE DEVIL'S AUDION (Geo. H. Yale, mgr.):
Glace Bay, N. S., April 23, 24, Sydney 25-27, New
Glasgow 29, Springfield 30.
THE DISTRICT LEADER: St. Louis, Mo., April
22-27.
THE EYE WITNESS (Lincoln J. Carter, mgr.): Medi-
son, Wis., April 23, Eau Claire 24, Duluth, Minn.,
25, Hibbing 26, Superior, Wis., 27, St. Paul, Minn.,
28-May 4.
THE FOOL'S REVENGE (Wm. A. Tulley, mgr.):
Lansing, Mich., April 23, Charlotte 24, Edinboro,
25, Albion 26, Hastings 27, Marshall 29, Union City
30, Coldwater May 1, Three Rivers 2, Constantine 3.
THE FOUR CORNERS OF THE EARTH
(Kliment and Gazzola, owners: J. Berne, mgr.): De-
troit, Mich., April 24-26, Toledo, O., 28-May 1,
Grand Rapids, Mich., 2-4.
THE GAMBLER OF THE WEST (A. H. Woods, mgr.):
New York city April 22-27.
THE GIRL AND THE STAMPEDE (C. M. Hayes
prop. and mgr.): New York city, April 24, Brighton
Jet 25, American Forks 26, Springfield 27.
THE GIRL FROM THE RANCH (H. B.
Hearn's): Oil City, Pa., April 23, Erie 25-27,
Ravenna, Neb., April 24-27.
THE GIRL FROM CHILI (Harry L. Dixon, mgr.):
Ravenna, Neb., April 23, Loop City 24, St. Paul
25, Ord 26, Burwell 27, Greeley 29, Central City
30, Genoa May 2, Fullerton 3, Belgrade 4.
THE GIRL THE GARDEN (Eastern: David Belasco,
mgr.): Plattsmouth, Neb., April 23, Oshtosh, Ia.,
24, Ottumwa 25, St. Joseph, Mo., 26-27.

THE GOVERNOR'S FAVORITE (Arthur Hansen, mgr.): Chicago 15, Feb. 27. H. Lee, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 8

WILLIAM C. BAKER, JR. and F. W. BAKER, JR.—Indefinite.

FORTY-FIVE MINUTES FROM BROADWAY (Cohen and Harris. mgs.): Oshkosh, Wis., April 23, Found

On Lot 24, Madison St., Janesville 26, Rockford, Ill., April 27.
 GAY NEW YORK (Joe Fottling, mgr.): Syracuse, N. Y., April 22-24, Rochester 25-27, Providence, R. I., 28-May 4.
 HANS AND NIX: Camden, N. J., April 22-24, Norfolk, Va., 25-27.
 HAPPY BOULGIAN (Harry Hill, mgr.): Columbus, O., April 22-24, Toledo 25-27, Chicago, Ill., 28-May 1.
 HEAL ANNA (Florence Sheffield, mgr.): New York city, April 25-27, indefinite.
 HIS HONOR THE MAYOR: Philadelphia, Pa., Feb. 25-27, indefinite.
 HOPPER, DE WOLF (Sam S. and Lee Shubert, Inc., mgrs.): Cincinnati, O., April 21-27, Washington, D. C., 28-May 1.
 HUNTING FOUR (Harry Dull, mgr.): Louisville, Ky., April 22-27.
 IRMA COMIC OPERA (Wm. Heywood, mgr.): Greenfield, Ill., April 22, Carlinville 24, Hillsboro 26, Macomb 27, Nashville 28, Chester 30, Anna May 2.
 IRWIN, MAY (Harry Sloan, mgr.): Cleveland, O., April 22-27, Buffalo, N. Y., 28-May 1.
 MADAME BUTTERFLY (Henry W. Savage, mgr.): Brooklyn, N. Y., April 22-27.
 MANHATTAN (Robert Kane, mgr.): Savannah, Ga., April 22-27, Charleston S. C., 28-May 18.
 MANN LOUIS: New York city, Feb. 10-27, indefinite.
 McFADDEN'S FLATS (Howard Powers, mgr.): New York city, April 22-27.
 MCINTYRE AND MEATH (Klaw and Erlanger, mgrs.): Canby, O., April 22, Erie, Pa., 24, Niagara Falls, N. Y., 26, Rochester 28, Pittsburgh, Pa., 29-May 4.
 MR. HEN AND I (Hartig and Seamon, mgrs.): New York city, April 22-27, Brooklyn 28-May 4.
 MILDRED AND ROUGELAKIS (John M. Hickey, mgr.): Havana, Cuba, Dec. 27-28, indefinite.
 MONTGOMERY AND STONE (Chas. B. Dillingham, mgr.): New York city, Sept. 2-27, indefinite.
 NEPTUNE'S DAUGHTER (Shubert and Anderson, mgrs.): New York city, indefinite.
 NOAH'S ARK: Baltimore, Md., April 22-27, Washington, D. C., 28-May 4.
 PATSY IN POLITICS (F. H. Sullivan Amuse. Co., mgr.): Pittsburgh, Pa., April 22-27.
 PATTERSON'S MUSICAL COMEDY (Huse N. Morgan, mgr.): Ged, Neb., April 22, Broken Bow 25, Alliance 26, Crawford 27, Denwood, S. D., 28, Spearfish 30, Lead May 1, Belle Fourche 2, Sturgis 3, Rapid City 4.
 ROBINSON OPERA: New Bedford, Mass., April 22-27.
 ROGERS BROTHERS IN IRELAND: Holyoke, Mass., April 23, Worcester 24, Lowell 26, Salem 28, Lynn 29, Boston 30-May 11.
 SAN CARLO OPERA (Henry Russell, mgr.): Detroit, Mich., April 22-25, Toronto, Can., 27, Montreal 30, May 1.
 SAN FRANCISCO OPERA (Frank W. Healy, prop.): San Francisco, Cal., Jan. 18-27, indefinite.
 SERGEANT KITTY (C. Weiss, mgr.): Brooklyn, N. Y., April 22-27, New York city 28-May 4.
 SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Montreal, Can., April 22-27, Burlington, Vt., 28, Barre 30, Montpelier May 1, Concord, N. H., 2, Portsmouth 3, Lynn, Mass., 4.
 SMART SET (J. E. Conover, mgr.): New Haven, Conn., April 22-24, Bridgeport 25-27, Providence, R. I., 28, 30.
 STAR OPERA (Herman Nodell, mgr.): Phoenixville, Pa., April 22-24, Pottsville 25-27, Tamaqua 28-May 1, March Chunk 2-4.
 TEMPLETON, FAY (Klaw and Erlanger, mgrs.): Lynn, Mass., April 23, Brockton 24, New Bedford 26, Fall River 28, Worcester 27.
 THE BELLA OF MAYFAIR (Chas. W. Riley, mgr.): Chicago, Ill., April 1-27, Cleveland, O., 28-May 4.
 THE FREE LANCE (Klaw and Erlanger, mgrs.): Everett, Wash., April 23, Tacoma 24, Yakima 25, Spokane 26, Wallace, Ida., 27, Butte, Mont., 28, Helena 30.
 THE GIBSON GIRL (Frank W. Nason, mgr.): St. Johnsbury, Vt., April 23, Lyndonville 24, Lancaster, N. H., 26, Berlin 28, Norway, Me., 27, Rumford Falls 29, Bangor 30.
 THE GINGERBREAD MAN (Eastern: Rice and Weaver, mgrs.): Lake Linden, Mich., April 23, Hancock 24, Ishpeming 25, Gladstone 26, Escanaba 27, Marquette, Wis., 28, Green Bay 29, Appleton 30, Oshkosh May 1, Fond du Lac 2, Beloit 3, Janesville 4.
 THE GINGERBREAD MAN (Western: Rice and Weaver, mgrs.): Columbia, S. C., 23, Charlotte, N. C., 24, Lynchburg, Va., 25, Richmond 26, Norfolk 27, Washington, D. C., 28-May 4.
 THE GIRL AND THE BANDIT (Hugh A. Grady, mgr.): Philadelphia, Pa., April 22-27.
 THE GRAND MOGUL (Klaw and Erlanger, mgrs.): New York city, March 25-April 27, Brooklyn 28-May 4.
 THE ISLE OF SPICE (Eastern: B. C. Whitney, mgr.): Fall River, Mass., April 25.
 THE LITTLE CHEBUP (Charles Frohman, mgr.): Montreal, Can., April 22-27, Albany, N. Y., 28, Schenectady 30.
 THE LITTLE DUCHESS (Milton and Sargent Aborn, mgrs.): Chattanooga, Tenn., April 22-27.
 THE LITTLE JOKER: Lawrence, Mass., April 23, Haverhill 24, Fall River 25, Woonsocket, R. I., 26, New London, Conn., 27, Norwich 28, Middletown 30, New Britain May 1, Waterbury 2, New Rochelle, N. Y., 3, Tonawanda 4.
 THE MAYOR OF LAUGHLAND (Fred G. Nixon, Nirdlinger, mgrs.): Rhine, N. Y., April 23, Binghamton 24, Mahanoy City, Pa., 25, Shenandoah 26, Philadelphia 28-May 11.
 THE ORCHID (Sam S. and Lee Shubert, Inc., mgrs.): New York city, April 8-27, indefinite.
 THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Rochester, N. Y., April 23, 24, Ithaca 25, Auburn 26, Syracuse 27, Utica 28, Schenectady 30.
 THE RAJAN OF BRONG (Eugene Spofford, mgr.): Centerville, Ia., April 24, Albia 25, Osceola 27, Omaha 28, May 1.
 THE SNOW MAN: Philadelphia, Pa., April 15-27.
 THE TENDERFOOT: Livingston, Mont., April 23, Miles City 24, Glendive 25, Dickinson, N. D., 26, Jamestown 27, Fargo 28, Crookston, Minn., 30, Grand Forks, N. D., May 1, Winnipeg, Man., 2-4.
 THE TIME, THE PLACE AND THE GIRL: Chicago, Ill., Aug. 30-27, indefinite.
 THE TIME, THE PLACE AND THE GIRL (C. M. H. Shubert, mgr.): Hightstown, Ill., April 23, Decatur 24, Springfield 25, Joliet 26, South Bend, Ind., 27, Lansing, Mich., 28, Saginaw 30, Flint May 1, Pontiac 2.
 THE WIZARD OF OS (Hurtig and Seamon, mgrs.): Aurora, Ill., April 23, Elgin 24, Waukegan 25, Kenosha, Wis., 26, Racine 27, Milwaukee 28-May 4.
 TOM DICK AND HARRY (A. H. Woods, mgr.): Baltimore, Md., April 22-27, Trenton, N. J., 28-May 1, 2, 4.
 TWO LITTLE GIRLS: Chicago, Ill., April 15-27.
 WEBER, JOSEPH: Brooklyn, N. Y., April 22-27, Philadelphia, Pa., 28-May 4.
 WILLIAMS AND WALKER (J. H. Shoemaker, mgr.): Philadelphia, Pa., April 15-27.
 WILLA, NAT M.: Philadelphia, Pa., April 28-May 4.
 YORKE AND ADAMS (B. E. Forrester, mgr.): Marietta, O., April 23, Parkersburg, W. Va., 24, Sistersville 25, Steubenville, O., 26, Wheeling, W. Va., 27, Washington, D. C., 28, Altoona 29, Harrisburg May 1, Lebanon 2, Norristown 3, Elizabeth, N. J., 4.
MINSTRELS.
 DANDY DIXIE (Vocifer and Nolas, props.): John J. Nolan, mgr.: Bloomington, Ill., April 23, Danville 24, Champaign 25, Clinton 26, Lincoln 27, Joliet 28, Aurora 29, Elgin 30, Rockford May 1, Freeport 2, Madison, Wis., 3, Portage 4.
 DEB HUB BROTHERS (Billy G. Rue, mgr.): Concord, N. H., April 23, Laconia 25.
 DOCKSTADER'S MINSTRELS (Chas. D. Wilson, mgr.): Wichita, Kan., April 23, Hutchinson 24, Trinidad, Colo., 25, Pueblo 26, Colorado Springs 27, Denver 28-May 4.
 DUMONT'S: Philadelphia, Pa., indefinite.
 FIELD, AL G.: Ashland, O., April 23, Marion 24, PRIMROSE MINSTRELS (F. J. Dunne, mgr.): Cincinnati, O., April 21-25.
 RICHARDS AND FRINGLES MINSTRELS (E. C. Filkins, mgr.): Lynchburg, Va., April 23, Roanoke 24, Charlottesville 25, Clifton Forge 26, Covington 27, Blanton, W. Va., 28, Montgomery 29, Charleston May 1, Huntington 2, Union, O., 3, Portsmouth 4.
 VOGEL'S MINSTRELS (John W. Vogel, mgr.): Lewisburg, Pa., April 23, Renovo 24, Corry 25, Erie 26, Sharon 27.
VARIETY.
 ALCAZAR BEAUTIES (T. W. Dinkins, mgr.): New York city, April 22-May 4.
 AMERICANS (Edwin D. Miner's): St. Paul, Minn., April 21-27.
 AVENUE GIRLS (George Hale, mgr.): Indianapolis, Ind., April 22-27.
 BACHELOR CLUB (Harry Hastings, mgr.): Akron, O., April 22-24, Indianapolis, Ind., 25-27.
 BRIDMAN, ROSE, F. D. Bryan, mgr.: Springfield, Mass., April 22-24, Albany, N. Y., 25-27.
 BOHEMIANS (Barney Gerard, mgr.): Detroit, Mich., April 21-27, Indianapolis, Ind., 28-May 1.
 BON TONS (Hush and Weber, mgrs.): Philadelphia, Pa., April 22-27.
 BOSTON BELLES (Jack Singer, mgr.): Reading, Pa., April 22-24, Wilmington, Del., 25-27.
 BOWERY BURLSQUERS (Joe Huttig, mgr.): Rochester, N. Y., April 22-27.
 BRIGADIER (Chas. Crowell, mgr.): Chicago, Ill., April 21-27.
 BROADWAY GAIETY GIRLS (James H. Curtin, mgr.): Providence, R. I., April 22-27.
 BRANTY EXTRA VAGANZA: Indianapolis, Ind., April 22-24.
 CASINO GIRLS (Robert Manchester, mgr.): New Orleans, La., April 21-27, Kansas City May 6-13.
 CHAMPAGNE GIRLS: Troy, N. Y., April 22-24, Albany 25.
 CHERRY BLOSSOMS (M. Jacobs, mgr.): Toronto, Can., April 22-27.

CITY SPORTS (Paul Shuchman, mgr.): Chicago, Ill., April 14-27.
 COLONIAL BELLES (Chas. Falbe, mgr.): Cleveland, O., April 22-27.
 CRACKER JACKS (Harry Loom, mgr.): Philadelphia, Pa., April 22-27, Chester 28-May 1, Trenton, N. J., 3-4.
 DAINTY DUCHESS (Hush and Weber, mgrs.): Baltimore, Md., April 22-27, Philadelphia, Pa., April 22-27.
 DEVEREUX, SAM: Philadelphia, Pa., April 22-27.
 DREAMLAND BEAUTIES (Hert Kendrick, mgr.): Montreal, Can., April 22-27.
 EMPIRE BURLSQUERS (J. Fennelly, mgr.): Kansas City, Mo., April 21-27.
 GAY MARQUETTES (Sam A. Scribner, mgr.): Cleveland, O., April 22-27, Buffalo, N. Y., 28-May 4.
 GAY MORNING GLORIES (Sam A. Scribner, mgr.): Brooklyn, N. Y., April 22-May 4.
 GOLDEN CROOK (Jacobs and Jermon, mgrs.): Chicago, Ill., April 21-May 4.
 GREATER NEW YORK STARS (Jacobs and Jermon, mgrs.): New York city, April 22-27.
 HIGH SCHOOL GIRLS (C. W. Dinkins, mgr.): Brooklyn, N. Y., April 22-27.
 IDEALS (H. W. and Sam Williams, mgrs.): Washington, D. C., April 22-27.
 INTERIORS (H. W. and Sam Williams, mgrs.): Duluth, Minn., April 21-27.
 INNOCENT MAIDS (C. W. Dinkins, mgr.): Jersey City, N. J., April 22-27.
 IRWIN'S BIG SHOW (Fred Irwin, mgr.): St. Louis, Mo., April 21-27.
 JERSEY LILIES (J. Froshin, mgr.): Kansas City, Mo., April 21-27.
 JOLLY GIRLS (Gus Lienting, mgr.): Indianapolis, Ind., April 22-24.
 JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Baltimore, Md., April 22-27.
 KENTUCKY BELLES (Robert Gordon, mgr.): New York city, April 15-27.
 KNICKERBOCKERS (Louis Roble, mgr.): Birmingham, Ala., April 22-27.
 LID LIFTERS (H. S. Woodhull, mgr.): Brooklyn, N. Y., April 15-27.
 MAFESTICS (Fred Irwin, mgr.): Buffalo, N. Y., April 22-27.
 MERRY BURLSQUERS (Robert Mills, mgr.): St. Louis, Mo., April 21-27.
 MERRY MAIDENS (Chas. W. Daniels, mgr.): Albany, N. Y., April 22-24, Troy 25-27.
 MERRY MAKERS (R. E. Patton, mgr.): Milwaukee, Wis., April 21-27.
 MISS NEW YORK, JR. (H. H. Heck, mgr.): New York city, April 22-27, Philadelphia, Pa., 28-May 4.
 NEW CENTURY GIRLS (John J. Mognihan, mgr.): Pittsburgh, Pa., April 22-27.
 NEW LONDON GAIETY GIRLS (Chas. W. Grant, mgr.): Boston, Mass., April 22-27.
 NIGHTINGALES (A. Jack Faust, mgr.): Boston, Mass., April 22-27.
 PARISIAN BELLES (Chas. E. Taylor, mgr.): Paterson, N. J., April 22-27.
 PARISIAN WIDOWS (Hush and Weber, mgrs.): Providence, R. I., April 22-27.
 REEVES, AL: Toledo, O., April 21-27.
 REILLY AND WOOD'S (Pat Reilly, mgr.): Buffalo, N. Y., April 22-27.
 REYNOLDS (Abe Leavitt, mgr.): Albany, N. Y., April 22-24, Holyoke, Mass., 25-27.
 RIALTO ROUNDERS (Chas. Franklin, mgr.): New York city, April 22-27.
 RICE AND BARTON'S BIG GAIETY: Detroit, Mich., April 21-27.
 ROSE SYDNEY'S LONDON BELLES (W. S. Campbell, mgr.): Cincinnati, O., April 21-27.
 RUNAWAY GIRLS (Peter S. Clark, mgr.): Boston, Mass., April 22-27.
 STAR SHOW GIRLS (W. Fennelly, mgr.): Scranton, Pa., April 22-27.
 THOROUGHBREDS (Wash. Martin, mgr.): Cincinnati, O., April 21-27, Cleveland 28-May 4.
 THREE LILIES (H. S. Grodz, mgr.): Worcester, Mass., April 22-27.
 TRANS-ATLANTIC BURLSQUERS (Hurtig and Seamon, mgrs.): New York city, April 22-27, Philadelphia, Pa., 28-May 4.
 TROCADEROS (Chas. H. Waldron, mgr.): Newark, N. J., April 22-27.
 TWENTIETH CENTURY MAIDS (Maurice Kraus, mgr.): Minneapolis, Minn., April 21-27.
 VANITY FAIR (Chas. W. Daniels, mgr.): Elizabeth, N. J., April 22-24, Reading, Pa., 25-27, Philadelphia 28-May 4.
 WASHINGTON SOCIETY GIRLS (W. B. Watson, mgr.): Louisville, Ky., April 22-27.
 WATSON'S BURLSQUERS (Sam Robinson, mgr.): Philadelphia, Pa., April 22-27.
 WINE, WOMAN AND SONG (M. M. Thelme, mgr.): New York city, Dec. 24-27, indefinite.
 WORLD BEATER (J. Herbert Mack, mgr.): Pittsburgh, Pa., April 22-27.
 YANKEE DOODLE GIRLS (A. G. Herrington, mgr.): New York city, April 22-27.
CIRCUSES.
 BARNUM AND BAILEY'S: Reading, Pa., April 22, New Britain 24, Lancaster 26, Harrisburg 27.
 BUFFALO BILL'S WILD WEST SHOW: New York city, April 22-27, indefinite.
 FITZGERALD BROS. CIRCUS: India, Jan. 1-July 1.
 FORPAUGH AND SELLIS: Washington, D. C., April 22-30.
 HOLDEN'S: Hamilton, O., April 22-24, Cincinnati 27-May 19.
 RINGLING'S: Chicago, Ill., April 4-24.
 SELLS FLOTO: Oakland, Cal., April 23, 24, Modesto 25, Merced 26, Tulare 27.
 VAN AMBURG (Harry C. Pickell, mgr.): Mt. Pleasant, Tex., April 23, Texasiana 24.
MISCELLANEOUS.
 CREATURE (Howard Pew, mgr.): Louisville, Ky., April 22-27.
 CRYSTALLEX CARNIVAL (M. M. Walsh, mgr.): Keene, N. H., April 22-27.
 FAULT LIFEORAMA (H. Powell, mgr.): Linneus, Ga., April 22-24, Brunswick 25-27, Milan 28-May 1, Trenton 2-4.
 FLINT, MR. AND MRS. HERBERT (Hypnotists: H. L. Flint, mgr.): La Crosse, Wis., April 21-28, Red Wing, Minn., 29-May 4.
 GRIFFITH HYPNOTIC COMEDY (O. B. Griffith, mgr.): Denver, Colo., April 18-27.
 HEBER BROTHERS' MOVING PICTURES (Heber Bros., mgrs.): Topeka, Kan., April 25, Reynoldsburg, O., May 1, Bryce 2, Pickerington 3, Baltimore 4.
 JEROME (Hypnotist: R. W. Jerome, mgr.): Boone, Ia., April 22-27, Sioux City 28-May 4.
 KELLAR, THE GREAT (Dudley McAdow, mgr.): White-Barre, Pa., April 23.
 KELTIE, RA D. P. J. Power, mgr.): Baltimore, Md., April 22-27.
 LAFAYETTE, THE GREAT: Nashville, Tenn., April 22-27.
 PAIN'S ERUPTION OF VESUVIUS (Al. Dolan, mgr.): Havana, Cuba, Nov. 21-27, indefinite.
 PAULINE, HYPNOTIST (Stewart Lithgow, mgr.): Attleboro, Mass., April 22-27, Holyoke 28-May 4.
 RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Keyser, W. Va., April 22-24, Piedmont, W. Va., 25-27, Leesaning, Md., 28-May 1, Wheeling, W. Va., 2.
 RENO EDWARD (Magician): Childress, Tex., April 25, Henrietta 26, Ladonia 29.
 SEVINGALA, THE ORIGINAL (Walter C. Mack, mgr.): Waynesburg, Pa., April 22-27, Tarentum 28-May 4.
 ZANCIGS (Alfred Moul, mgr.): Liverpool, Eng., April 22-27, Manchester 28-May 4, Macleodfield 13, Gloucester 16, Swansea 17, Cardiff 20-22, Newport 23, Walsingham 24, Chester 25.
 Revoked too late for classification.
 A DUTCHMAN'S HONEYMOON (Frank L. Whittier, mgr.): Moscow, Conn., April 24, Danielson 25, Tarrant, W. Mass., 26, New Bedford 27.
 A PRINCE OF SWEDEN (C. S. Primrose, mgr.): Wausau, Wis., April 27, 28, Antigo May 1.
 BEFORE AND AFTER (Wagnhals and Kemper, mgrs.): New York city, April 25-27, indefinite.
 BLAIR, FUGITIVE (F. J. Power, mgr.): April 29-May 4.
 CAMERON, GRACE (C. H. Kerr, mgr.): Chicago, Ill., April 29-May 4.
 CLARENDON, HAL, STOCK: Brooklyn, N. Y., April 22-27.
 FERRIS COMEDIANS: Pittsburgh, Kan., April 21-27.
 GORTON'S MINSTRELS (C. C. Pearl, mgr.): Lewistown, Pa., April 25, Bloomsburg 26, Nanticoke 27, Berwick 28, Milton 30, Jersey Shore May 1.
 H. HENRY'S MINSTRELS (H. Henry, mgr.): Lewistown, Me., April 23, Biddeford 24, Fort, N. H., 25, Rochester 26, Lawrence, Mass., 27, Lynn 28, Gloucester 30, Salem May 1, Haverhill 2, Lowell 3.
 HOITY TOITY (Joseph M. Galtre, mgr.): Peoria, Ill., April 21-24, Washburn 25, Fairbury 26, Kankeke 27.
 IN OLD KENTUCKY: Buffalo, N. Y., April 28-May 4.
 MRS. WARREN'S PROFESSION (Gos. M. Galtre, mgr.): Fall River, Mass., April 23, New Bedford 24, Marlboro 25, Lynn 26, Lowell 27.
 PRESCELLE AND MRS. EDNA MAY MAGOON (F. Willard Magoon, mgr.): Worcester, Mass., April 22-27, Brockton 28-May 4.
 RENO EDWARD (Magician): Childress, Tex., May 2, Jefferson 4.
 SKINNER, OTIS (Chas. Frohman, mgr.): Springfield, Ill., April 23.
 STRONG'S PLAYERS (Walter Savage, mgr.): Elk Point, S. D., April 18, Sioux City, Ia., 21-May 29.
 SWEET MOLLY O (W. T. Keach, mgr.): Newark, N. J., April 28-May 4.
 TEXAS SWEETHEARTS (A. Vilair, mgr.): Watertown, Wis., April 26, Portage 29.
 THE BANKER'S CHILD (Western: E. H. Perry, mgr.): Valparaiso, Ia., April 25, Griswold, Colo., 26, Avoca, Ia., 27, Neola 28, Shelby 29, Anita 30, Adair 31.
 THE KING OF TRAMPS (Western: Leon Allen, mgr.): Genesee, Ida., April 23, Moscow 24, Spokane 25, Davenport 26, Harrison 27, Woonahatchee 28.
 THE PRINCE CHAP (Walter N. Lawrence, mgr.): New York city, April 15-27.

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THROUDDALE BROS' THEATRE (Western: W. W. and B. Throuddale, mgrs.): Belle Plaine, Ia., April 23-27, Marshalltown 28, Story City 29-May 1, Lehigh 2-4.

UNCLE SI HASKINS (A. C. S. Primrose, mgr.): Henry, Ill., April 27, Springfield 28, Belvidere 29, U. S. MARINE BAND: Philadelphia, Pa., April 24, Boston, Mass., 25.

OPEN TIME.

ILLINOIS—Kankakee—Arcade Opera House, May 1, 2, 4, 6-11, 13-18.

NEW YORK—Albany—Hermanns Bleecker Hall, May 2, 4-6, 11, 15-17, 20, 21, 23-25, June.

Colorado—Opera House, May 1, 4, 6-11.

OHIO—Ada—No-Adn Opera House, May 6, 23-25.

Mineral City—Davis Opera House, May.

OKLAHOMA—Oklahoma—Convention Hall, in May.

OREGON—Portland—Marquand Grand, May 2-31, June.

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TELEGRAPHIC NEWS

CHICAGO.—The Round Up Produced—The Peacemaker—Two Little Girls—Gossip.

(Special to The Mirror.)

Chicago, April 22. Mrs. Fiske will begin the second week of her successful return engagement at the Grand Opera House to-night with increasing attendance, due to her popularity here, to her clever play, The New York Idea, and to her unexcelled company. The critics have noted that the play is presented even better than last fall, though George Arliss and John Mason could hardly excel themselves.

Viola Allen and her company have been doing Cymbeline finely at Powers'. The attendance has been fair. Fuller Mellich's Lachmo has been especially praised in the reviews, and William K. Harcourt as Posthumus, Henry J. Hadfield as Cymbeline, Sydney Herbert Cloten, and Miss Skipworth have received good notices.

The new melodrama by Edmund Day, The Round Up, produced at McVicker's last week, with Maclyn Arbuckle and a large company, proved to be Mr. Day's most skillfully written vaudeville sketch. The Sheriff, embedded, embodied, and embellished. The sketch comes forth in the fourth act, following a big third act; and there are two acts which are a sort of introduction or preface. The preface goes pretty well, the third act is as big a hit in its way as Lincoln Carter's racing scene in Bedford's Hope, and the last act is a heart-holding example of real playwriting which gives the melodrama a brilliant finish. The play has evidently impressed the critics as an extraordinarily good melodrama, and the public seems to have received a similar impression, judging from the big run and long box office lines up to date. The chief heart interest is developed with a story of a young ranch owner's love for an old ranchman's daughter. She has been in love with a man who is supposed, at the opening of the play, to have died in the Bad Lands of Arizona. He is not dead, however, and after two years in a Mexican hospital he turns up, in the first act, just as Payson, the young ranchman, is marrying his fiancée, who meant to be true to him. Payson meets him outside the ranch house and in a strong scene induces him to return to the Bad Lands. Then by virtue of lies to the bride the wedding proceeds. During the brief meeting the unwelcome visitor pays Payson \$3,000 he has owed him, and this leads to suspicion that Payson is the man who killed and robbed a certain old cattleman. This accusation by the heavy brings about the strong scene of the second act, and Payson, forced to choose between confession and arrest, tells his wife that he lied to her and that the man she loved is living. She sends Payson to the Bad Lands to bring him to her. The third act shows a remarkable stage picture of the "land of dead things." The sacrificing lover is seen weak, dying, raving from thirst. Payson appears and revives him. While they are talking of the marriage and the message from Payson's wife the two men are attacked by Indians. Around a towering rock which forms one side of the canyon scene, and set at the right of the audience near the wings, there is a ledge-road winding down. Indians on horseback begin to appear, coming single file down around the ledge. They appear at about third entrance, descend part way to the stage level and go out about first entrance; then reappear on the stage level, crossing back about last entrance, all single file. This is a big surprise and chief effect of the play. The two men, cornered, resolve to die fighting and begin shooting as the Indians approach. There are numerous shots until suddenly United States troops appear, and then there is a battle with almost enough gun-play for a Buffalo Bill reproduction of the battle of San Juan Hill. The act closes with excitement and great applause. The exterior setting of the last act, with its real prairie schooner on the audience's left, across second and third entrances, is a handsome southwestern sandy-plain picture. The death of the man supposed to be dead is reported and wedded pair stay wedded. The fat sheriff, who has fallen in love with a pretty young girl who prefers another and a younger, thinner man, makes his final plea in the fourth act, fails and bewails his fatness. Mr. Day predicted that Mr. Arbuckle would play the sheriff better than he himself ever did it, and Mr. Arbuckle made the prediction good. He has his great opportunity in the last act, and brings out the full effect most skillfully of the mingled pathos and humor. The characterization is complete, true and clever to the smallest detail. Orme Calhoun as Payson and William Krammer as the ill-fated lover, Lane, were convincing, except when hindered by some rather awkward business while trying to roll and talk emotional climax speeches and dodge bullets behind a rock in the third act; which business should be worked out better. Florence Rockwell makes the lead a sincere and attractive young woman, showing sufficient natural strength in emotion. Julie Dean as Polly, the coquette, roles unusually bright and attractive. The rest of the good company includes Joseph M. Lothian as Bud Lane; Elmer Grandin, who was excellent as the old cattleman; H. S. Northrup as Sage Brush Charlie; Harold Hartnell, who played Buck McKee with unusual strength and good sense; Charles Abbe, S. L. Richardson and Jacques Martin, as cow-punchers; John Pierson as Peruna, and cowboy; Albert Akerman as Higgins; Fulton Russell as the preacher, and Marie Taylor as Josephine. The play is expected to run well into the summer and then go to New York.

J. H. Gilmour again showed his remarkable ability to make amateurs act in the production of The Peacemaker with his students of Chicago Musical College School of Acting at the Studebaker last Thursday afternoon. Though it was the first performance of a new play by new actors extremely young it moved along with smoothness and successful maintenance of interest. The play reflected credit upon its author, William B. Young, the property man of the Studebaker, but was better built than written. Strength was well supplied, but the comedy showed lack of experience. The scenes were laid mostly on a farm in Illinois. One was in a mansion in New York. The farm scenes were natural and frequently strong. A good son and a bad son, a distracted father and mother, a woman wronged by the bad son and protected and rescued with marriage by the good son, furnish the chief interest and characters, except the two comedy parts, a farm helper and a poor relation. The exterior scenes were attractively set.

Joe Welch opened to the usual big Sunday crowd at the Academy yesterday in his new play, The Shoemaker, with prospects of a week of big attendance.

Two Little Girls, once The Little Michus, arrived at the Studebaker last week to help Manager Richard Harmer entertain the patrons, and press and public welcomed the musical comedy from Paris, via London and New York, with many expressions of unusual interest and appreciation. Well sung and acted and handsomely staged, it is one of the best musical attractions of the season. Two Little Girls is as fine as The Belle of Mayfair, and has a distinct and interesting plot. The acting honors go to Harry Macdonough, whose General Des Iffs is an opera comique creation that deserves the frequent applause it causes. Elgie Bowen as the brunette twin is exceedingly winning, with many encores to her credit, and Ruth Juliet was sufficiently dainty and clever as the blonde twin. Elita Proctor Otis won her way during two acts and triumphed with her topical number in the last act, exhausting all her encore stanzas. May Tunison did the school mistress handsomely, and her song in the second act was one of the hits. Nora Barony's dancing won immediate favor, and George Fortescue as Michu added a great deal to the popularity of the cast. John P. Kennedy made a hit with his new dancing in the last act.

Too Much Johnson at the Chicago Opera House last week gave William Bramwell a good opportunity, and his Augustus Billings compared favorably with Gillette's. Howard Hickman came forward for special notice with a capital performance of the French wine importer, one of his best achievements in stock here, either at the Bush or Chicago Opera House. De Witt Jennings played Johnson with right gusto and Helen Reimer tipped off Mrs. Patterson's true character to the audience most deftly.

The Rays in Down the Pike have drawn larger houses than last year at the Great Northern, with good prospects for this, the second and closing week.

The Virginian will follow Mrs. Fiske next week at the Grand.

The bills this week: Grand Opera House, Mrs. Fiske; Studebaker, Two Little Girls; Illinois, Sam Bernard; Colonial, Belle of Mayfair; Garrick, Lew Fields; Powers, Viola Allen; Whitney, Knight for a Day; Great Northern, The Rays; McVicker's, The Round Up; La Salle, Time, Place and Girl; Bush Temple, Dora Thorne; People's, Big-Hearted Jim; Chicago Opera House, Second in Command; Howard's, Lorin Howard's stock; Criterion, Cowboy Girl; Columbus, Black Patti Troubadours; Alhambra, Millionaire's Revenge; Bijou, Convict's Daughter; International, Yiddish Stock; Pekin, The Husband; Calumet, Pals; Marlowe, Old Sir Hubbard.

Fifty Miles from Boston will open at the Colonial next Sunday.

Forbes Robertson and Gertrude Elliott in Cesar and Cleopatra will be at Powers' next week.

Sam Bernard is burnishing his reputation as a comedian with his supplementary edition of Hogenheimer at the Illinois. It is an exceedingly clever arrangement of a star part of the kind, and delivered with far better taste and judgment than comedians usually exhibit, though the characterization is not as good as his original creation of Hogenheimer. The Illinois audiences are evidently delighted with the comedy, and they find the production generally pleasing. Georgia Calne makes the actress ingratiating, and Marion Carson's voice and girlish ways make the shop girl especially attractive. There is a generally good company, but as regards conspicuousness Mr. Frohman seems to have said, "There's Sam Bernard—sufficiency."

All the Comforts of Home pleased the People's big and faithful clientele immensely last week, the audience remaining in a state of laughter most of the time. Edward B. Haas played Alfred Hastings nicely and Marie Nelson was pretty, sincere and fetching as Evangeline.

Blanch Butler, a young daughter of a well-known painter of Lincoln Park's and other scenery at the Criterion, has been engaged for The Cat and the Fiddle company.

Gustavus and Leon Schlesinger have come to Chicago from the East to be box-office assistants of the Colonial under Assistant Manager E. W. Steele.

Lillian Ethel Norris, after a full season with the Fraxley Stock at Minneapolis, is in Chicago visiting friends. She has received several offers to be leading woman in stock companies.

Clare Brister and Gertrude Keith, two bright young Chicago arrivals in the theatrical world, have signed with the Slater Stock at Joplin for the summer, after a successful season at Oklahoma City in stock.

Charles Ulrich's play, The Honor of a Cowboy, has been secured by Dick Sutton for a Western tour, and Jessie Shirley will be seen in the play at Spokane and Washington.

OTIS COLBURN.

WASHINGTON.

Olga Nethersole in Repertoire—Erza Kendall—Wang—Local Performances.

(Special to The Mirror.)

WASHINGTON, April 22. Olga Nethersole begins to-night at the new National Theatre a week's engagement. Sappho is the opening bill, which thoroughly interests a very large and fashionable attendance.

Tomorrow evening The Second Mrs. Tanageray; Wednesday matinee, Camille; Wednesday afternoon performances of the week Sappho. Noah's Ark opens next Monday.

Erza Kendall proved most popular at his opening at the Columbia Theatre in Herbert Hall Winslow's comedy, Swell Elegant Jones. His support includes William McKee, Alfred Britton, George Neville, George T. Welch, Joseph Wright, Rose Tiffany, Margery Taylor, Caroline Eckert, Mae Wells and Margaret Shaw. The Gingerbread Man follows.

The opening and closing nights of the current week at the Belasco Theatre for benefits of local charities are noted events under the patronage of leading Washington social circles. To-night the theatre is crowded for the appearance of the Princeton Triangle Club in The Mummy Monarch. Saturday night the Mask and Wig Club of the University of Pennsylvania will make its annual visit, presenting Herr Lohengrin. The house is already sold out. De Wolf Hopper opens next Monday in Wang.

Kathryn Purnell continues at the Majestic Theatre a most successful stock season. Faust is the bill for this week. Next week, Roanoke.

Prior to its departure to assist in the dedication ceremonies of the Jamestown Exposition opening on April 25, the Washington Choral Society, under the direction of Sydney Lloyd Wrightson, will be heard in concert at the Daughters of the American Revolution Continental Hall.

Two largely attended concerts were given by the Klitties Band of Canada at the Columbia Theatre on April 2.

Harrison Grey Fiske was a Washington visitor during Bertha Kalich's very successful engagement in the Kreutzer Sonata at the Belasco last week.

Ben Greet and his English company will give a performance of Much Ado About Nothing on April 30 at D. A. R. Continental Hall for the benefit of the George Washington University building fund.

JOHN T. WARDE.

BALTIMORE.

The Old Homestead—Noah's Ark—Thomas Jefferson—Notes.

(Special to The Mirror.)

BALTIMORE, April 22. The Old Homestead is at Ford's. Judging from the size of the audience to-night the play is as popular as ever, though Denman Thompson is missed from the cast. The presenting company is an admirable one, and an even and satisfactory presentation is given. Among those deserving special mention are Charles Clarke, Horace Hushby, Mrs. Maggie Bryer, and Anitta Fowler. Thomas Jefferson follows in Rip Van Winkle. Creston Clarke in The Ragged Messenger comes May 6.

Noah's Ark, a musical play in two acts, the scene of which is laid in California, received its initial production at the Academy. The libretto is by Clare Kummer, and a satisfactory performance was given. Among those appearing are Harry Bulger, Stanley Ford, Edwin Wilson, William Murphy, James Williams, Sallie Fisher, Maida Snyder, and Hattie Arnold.

East Lynne is the play given at Alhambra's by the Fawcett company, with Percy Haswell as Lady Isabel. The play is satisfactorily presented and will doubtless do well for the week. Miss Haswell scored a distinct success last week in A Doll's House.

The season at Alhambra's will close with All the Comforts of Home.

Tom, Dick and Harry is the attraction at the Auditorium. It proves an excellent bill for the display of the talents of the comedians, Bickel, Watson, and Wrothe. The chorus is large and well drilled, and the play abounds in bright music. The underline is Billy B. Van in Patsy in Politics.

The Sign of the Cross is offered at the Holliday Street. The management have obtained a fairly good company and have appropriately staged the play. Fight for Love will follow. The Master Workman is the title of the melodrama presented at Blaney's. It will be followed by Williams and Walker.

HAROLD RUTLEDGE.

BOSTON.

Nance O'Neill in Cleo—Richard Carle—Much Ado About Nothing—Benton's Notes.

(Special to The Mirror.)

Boston, April 22. Surely if Nance O'Neill ever had a chance in Boston she had it at the Park to-night, when she opened her engagement in Cleo, the much talked over and the subject for legal wranglings in New York. The play is a good one, with just enough of the old article 47 to show its debt of origin to the French and quite enough of addition and modern stagecraft to prove effective.

Mr. Boyle has done his work well, and he has given Miss O'Neill the best chance she has yet had in Boston. She is by no means the crole Cora of the Clara Morris play, for the nature of the heroine and the plot are changed almost completely, but she is effective, and the finale proved the most striking thing in the whole play. The company is the best Miss O'Neill has ever had here, and includes W. L. Abington, William Courtleigh, W. J. Ferguson, McKee Rankin, Ida Wetherman and Leslie Hudnell Collier.

James K. Hackett is back in Boston, and at the Tremont he had a splendid audience to-night to welcome him in The Walls of Jericho.

Richard Carle, in The Spring Chicken, opened to-night at the Colonial, and for the first time in many years he appeared here in a play that was not his own. An added interest in the performance to-night was the fact that it was a complimentary benefit to three of the popular officials of the theatre, T. B. Lothian, George Matthews and A. E. Lothian.

Ellen Terry made her first change of bill during her present engagement at the Hollis, and presented The Good Hope and Nance O'Neill. Captain Brassbound's Conversion will have four performances during the week. After a week on the New England circuit Miss Terry will sail with company for England.

To give an appropriate conclusion to the present dramatic season, the Castle Square gave one more Shakespearean revival, Much Ado About Nothing, which had the most elaborate presentation of any of the classic revivals of the year. Mr. Hanel and Miss Lawton were in the places of honor as Benedick and Beatrice, while Miss Lasche, Mr. Miller, Mr. Waldron and all the others were placed to advantage. An occasion of regret to the Castle Square patrons is that this is to be the farewell to Mr. Hanel, who has played a great variety of characters here so effectively, but he now retires from the stage to devote himself to teaching the young idea to act. Next week comes the comic opera.

Two Little Sailor Boys proved a genuine novelty to the audience at the Bowdoin Square this week, although it was not altogether new to Boston.

Brown of Harvard, with Henry Woodruff as star, ends its stay at the Majestic with the performances of this week. The chances are that Henry Woodruff will never again play it upon the Boston stage. A change has been made in the cast during the past week, and Adelaide Manola has proved a distinct addition to the cast, for she has always been a favorite in Boston. A novelty at last week's midweek matinee was the admission free of every woman wearing a brown dress.

Coming Thro' the Rye still continues to draw large audiences to the Boston, and no limit to its run is announced.

Fluke O'Hara opened the last combination week of the season at the Globe with Mr. Blarney of Ireland, and repeated the experience of a year ago. He was enthusiastically received. John Craig and his stock company are rehearsing to open in The Heart of Maryland.

Robert Fitzsimmons combines pugilism and art at the Grand Opera House this week. A Fight for Love is the play, and in the leading dramatic character Julia May Gifford, the wife of the star, appears.

Beulah Marie Dix, the novelist and dramatist, will sail for England on the Terra late this week. Mrs. Evelyn Greenleaf Sutherland, who wrote The Road to Yesterday and other plays with her, will also sail in June for a summer in Scotland.

Edgar L. Davenport has closed his season and has returned to his home in Roxbury for a brief rest. He is considering a proposition to star in a new play next season, and in addition he has had strong offers for vaudeville.

Virginia Harwood, who is to be the next star at the Majestic, has renamed her play based on Anna Karenina so that it is now The Great Question.

Richard Carle has taken a cottage at Marblehead, and will summer there as he did last year. To-day the chorus of The Spring Chicken began the rehearsals of The Hardy Gurdy Girl, which he is to produce at the Tremont for a summer run, beginning early in June. He will not appear in it, and he will use only four chickens, all the rest of the cast being new. Those to be transferred are Adele Rowland, Sylvain Langlois, Arthur Conrad, and Tony Sullivan.

Herbert Sleath-Skelton, the English husband of Ellis Jeffreys, lost two suits which were brought against him in the Municipal Court, one by Edgar Selwyn and the other by Selwyn and Company. The first was for \$150, and the other for \$300 commission for selling the play, It's All Your Fault. On the first the finding was \$133.33 and on the second \$300. The defendant produced the play in New York last year, and later it was sold to James Barton with scenery for \$3,000, and the firm wanted the commission of ten per cent. It was admitted that Edgar Selwyn was leaving man for two weeks but denied that any promise to pay had been made. The serving of papers just as Mr. Skelton was about to sail for Europe last spring made quite a stir here.

An elaborate attempt to work the Park Theatre for blocks of seats for Cleo on the part of New York speculators for the first nights of Cleo was balked by the cleverness of Manager Andrews. Forged letterheads and all were employed, but the tearing off of a letterhead and the attempt to look up the name in a directory disclosed the trick.

Madame Louise Homer, who has been ill in Boston ever since the departure of the Metropolitan Opera House company, has recovered so that she could be removed to New York. Her husband was here with her.

JAY BENTON.

ST. LOUIS.

The Other Girl—Mrs. Warren's Profession—The District Leader—Al Leech.

(Special to The Mirror.)

ST. LOUIS, April 22. The Other Girl is being presented at the Garrick this week by Thomas Jones and the able company which has been supporting him most of the present season. The Other Girl is regarded by most of the audience that saw it last night as a very clever bit of work. Mr. Ross is especially popular in this city, many of the playgoers associating him with Checkers, in which he scored such an abundant success from the premiere in Springfield, Ill., in March, 1903. David Warfield, in The Music Master, is the underline.

Mrs. Warren's Profession is the Olympic's offering this week. Mary Shaw, the leading woman, is a comparative stranger in St. Louis theatrical circles. The opinions of most of those who were present to-night was that the piece, while having certain drawbacks, is deserving of the attention which has been shown it. The seat sale has been very good. The Lion and the Mouse will play a return engagement next week.

The District Leader is the current and last offering of the Century Theatre for the season. It is a comedy drama, with music, and is rather unique in that the story gets quite away from the themes which usually attract the librettists of the present period.

Al Leech came to the Grand yesterday afternoon for a week's engagement in Girls Will Be Girls. Theodore Babcock in The County Chairman next.

The Bonnie Brier Bush is at the Imperial Theatre this week. J. P. Collins has the principal part.

The Cow Puncher, another melodrama by prolific Hal Reid, is the Havill attraction.

CHARLES E. HUGHES.

PHILADELPHIA.

The Snow Man—Frank Daniels—Robert Mantell—Perfumer's Notes.

(Special to The Mirror.)

PHILADELPHIA, April 22. The Snow Man is in its second and last week at the New Lyric Theatre and deserves its success. Joe Weber's company in Dream City comes April 29 for a single week, followed by Thomas W. Ross in The Other Girl May 6.

Frank Daniels in The Tattooed Man made a very favorable impression at the opening to-night at the Broad Street Theatre. It remains for a two weeks' stay. Noah's Ark, with Harry Bulger, comes May 8 for one week, which closes the season.

Robert Mantell for his second and final week has been transferred to the Garrick Theatre. O'ello, Julius Caesar, and Macbeth is the programme to large and appreciative audiences. Olga Nethersole in The Awakening follows April 29, for two weeks.

The Chestnut Street Theatre remains dark. His Honor the Mayor continues at the Walnut Street Theatre. This is the sixth week here.

Williams and Walker in Abyssinia hold sway at the Park Theatre. Mayor of Laughland follows April 29.

Grand Opera House: First time in this city, The Girl and the Bandit, a comic opera libretto, by Mrs. A. C. Tyler, score by Frederick Cottrell. The two principal roles introduce Viola Gillette and George J. MacFarlane, aided by good cast. The audience was greatly pleased. Nat M. Willis follows on April 29. U. S. Marine Band will give an extra matinee concert here May 1.

National Theatre: Texas, with Mabel Ditzey and Charles D. Colburn, is at this theatre. Secret Service Sam is due here April 29.

Girard Avenue Theatre: Eight Bells, with the Byrne Brothers, pleases the audiences here. The Holy City, with John E. Ince and local stock favorites, comes on April 29.

The Philadelphia Operatic Society's presentation of Faust at the Academy of Music, April 16, was an artistic and financial success.

Forepaugh's Theatre: A Race for Life, one of Theodore Kremer's Western thrillers, was enjoyed by the large clientele. Eugene Blair follows on April 29. For the first week The Second Mrs. Tanqueray, second week The Kreutzer Sonata.

Blaney's Arch Street Theatre: Louis Hartman in The Peddler was well received. Kerry Gow follows on April 29.

People's Theatre: Nellie, the Beautiful Clock Model, proved a good card here this week in spite of two big weeks earlier in the season at downtown theatres. Women Who Dare will be presented the week of April 29.

Hart's Kensington Theatre: Wedded, but no Wife, with Selma Herman, aided by excellent support, fully deserved the large opening. Selma Herman remains for a second week with For Her Children's Sake.

Darcy and Speck's Standard Theatre Stock company this week supports N. S. Wood, presenting the Orphans of New York. For Mr. Wood's second week, Lost in a Big City.

Dumont's Minstrels, at the Eleventh Street Opera House, have another new burlesque, Hot Air or Gas; or, Who Gets the Gas Works? It pleases the patrons. The season closes here on May 11, and has been the most successful in the history of the house.

The Ben Greet players in Shakespearean offerings open at the Academy of Music on April 23, with a change of play at every performance. All the preparations for the B. F. O. Elks' convention, to be held in this city week of July 15, are now completed. An entertainment fund of \$100,000 has already been contributed.

Forepaugh and Selie Brothers' Circus will be here the week of May 6 at Forty-ninth Street and Parkside Avenue.

S. FRANKSON.

PITTSBURGH.

Fifty Miles from Boston—Tully Marshall Company—Warfield to Return.

(Special to The Mirror.)

PITTSBURGH, April 22. Fifty Miles from Boston attracted an audience which nearly filled the Nixon to-night. It is one of the best offerings from the pen of George M. Cohan. The company and the mounting of the production are excellent. McIntyre and Heath in The Ham Tree and Noah's Ark are underlined.

The Way of the Transgressor pleased the crowds at Blaney's Empire to-day. The Sign of the Cross follows.

The Tully Marshall company presented Facing the Music at the Belasco to-night, and entertained a good sized audience. Next week's play is not announced. David Warfield in The Music Master returns May 6.

The capacious Alvin was almost filled to-night, where Our New Minister is seen again. Bickel, Watson and Wrothe in Tom, Dick and Harry return next week, making the third engagement at this theatre this season.

The Bijou's crowds to-day enjoyed Patsy in Politics. The funny antics of Billy B. Van created much laughter, and the supporting company ably assisted the star. Next week, Barney Gilmore in A Rocky Road to Dublin.

The World Beaters entertained the customary large audiences to-day at the Gayety. The Dainty Duchess company comes next week.

The Academy offers the New Century Girls, and the house had its usual large attendance to-day.

Cole Brothers' Circus gave two shows in the East End to-day to large business.

Barnum and Bailey's Circus will give four exhibitions on April 30 and May 1 in East Liberty section of the city.

During Warfield's engagement at the Belasco the Tully Marshall company will play in Cleveland, Ohio.

Pittsburgh Lodge, No. 11, B. F. O. Elks, will have its annual benefit at the Nixon next Monday night. McIntyre and Heath in The Ham Tree will be the attraction.

Luna Park will reopen on May 4, and a great many changes and improvements have been made at this popular resort.

ALBERT S. L. HEWER.

CINCINNATI.

De Wolf Hopper—Peter Pan—Stock Notes—Primrose's Minstrels.

(Special to The Mirror.)

CINCINNATI, April 22. There were no vacant seats at the Grand to-night when Maude Adams opened in Peter Pan, and the audience seemed thoroughly to enjoy the play. The sale for the remainder of the week is the largest of the season. Viola Allen follows in repertoire. The Cinnamon, May 8.

De Wolf Hopper, who opened the Lyric last fall, returned to that house last night, presenting Wang. Later in the week Happyland will be given. On Parole follows.

The final weeks of the Forepaugh company at the Olympic for this season are announced. The final of the bill, and will be followed by Nat Goodwin's famous old farce, Turned Up, which is to close the season.

Robinson's Circus, as usual, begins its tour here, the first performance taking place to-morrow afternoon in a location much more accessible than any occupied in recent years. Bills are already announcing the coming of the Barnum and Bailey show.

Primrose's Minstrels opened to good business at the Walnut last night with one of the best entertainments offered here in a long time.

May Hosmer in Fabio Romani is attracting good sized audiences at the Lyceum.

Down Mobile is attracting good business at Heuck's.

The season patrons of the Olympic have purchased a magnificent silver service for Ida Adair in honor of her recent marriage to Walter Gillette, the comedian of the company. It has been viewed in the lobby and will be presented with appropriate ceremonies later in the week.

The German Stock company last night presented Unsere Brauer at the Grand to a large house.

H. A. SCROSS.

THE LONDON STAGE.

Fitch Criticized for Haste—The Late "Owen Hall"—Elizabeth's Subsequent Play a Success—Frohman's Operations.

(Special Correspondence of The Mirror.)

London, April 13.

Having just recovered and being able to sit up and take nourishment after reading the terrible and swathing attack upon America and all (or most of) its works in this morning's *Daily News* apropos of the revolting and over-boomed Thaw case, I take up my pen (or its typewriting equivalent), hoping that I shall remain sufficiently recovered to recount the chief theatrical and variety events of the week now vanishing away.

In the first place, I have to report that Charles Frohman (who so long "presented" and lately "produced" and now "announces") presented or produced up until his announcement your Clyde Fitch's four-act comedy, *The Truth*, at the Comedy Theatre last Saturday night. As the pace is so well known in your city there is of course no need for me to recapitulate the story and situations thereof. It is enough to say (and I am glad to say it) that the prolific Mr. Fitch scored this time a bigger success than he has ever yet scored in this city, where entire nous, he has not up to now had many big successes. The reason for Mr. Fitch's non-success here hitherto has been that he has always shown undue haste and insufficient care in writing his otherwise often clever plays. Even in the present instance of *The Truth* this same lack of cohesion and the same lack of proper preparation is shown in the last two acts. For the first two acts all goes strong and well, promising a fine, complete, all-round play; but with the aforesaid latter acts the interest goes down, and the work is often trivial compared with that in the previous acts. Indeed, but for the really brilliant acting of Marie Tempest as the frightfully abfoul Becky Warder those two acts would, I fear, have wrecked the play. As it was, however, the saucy but artistic Marie and her clever associates carried the play through to a successful issue. These successful associates included Allan Aynesworth as Tom Warner, Dawson Milward as Fred Linden, Dion (formerly called "Dot") Boucicault as Stephen Roland, Rosina Filippi as Mrs. Crespigny, Sybil Carlisle as Laura Fraser, and Grace Lane as Eve Linden. What with *The Truth* at the Comedy and *The Liar* to be revived to-night at the Criterion we shall be plentifully provided with mendacity.

His Clyde Fitchness was promptly interviewed on Monday morning to know cause why he had chosen to go down to London, which it were in those aforesaid last two acts. Clyde replied that he "did it on purpose," because he thought that was the best way of working out the idea. Now what can you do with a perverse young playwright like that? Having said it, Clyde Fitch rapidly away on a motor to motor around the Continent, bidding us all au revoir next July.

Before going any further I may as well get over the end of my letter, which is, also, to announce the death of my old friend and fellow play-scribe, James (or "Jimmie") Davis. Little Jimmie had his faults, like the rest of us, and perhaps the most noticeable two in his case were a boundless extravagance in money matters (for he had earned and lost quite a fortune) and his somewhat sharp and saucy satire, which would have offended more than it did but for the fact that all who knew him knew he was a real good, harmless fellow at heart. It was during a long period of losses on the race course and elsewhere and much pressure from creditors that Davis renamed himself, with humorous intent, "Owen Hall." Soon afterward, also with humorous intent, he adopted the name of "Payne Nunn." As soon afterward, however, he made large sums out of his plays, such as *The Gaiety Girl*, *The Golem*, *Floradora*, and so forth, there ceased to be any need for the second name de plume. Besides being one of the cleverest of musical playwrights, Davis was also an able lawyer and a brilliant journalist. In the latter profession his pen (like his tongue) got him into trouble more than once. In fact, when he was running *The Bat* (afterward *The Hawk*, and now *The Pelican*) Davis was severely punished for libel. His otherwise genial and kindly nature always won him prompt forgiveness, however, even from those who felt most aggrieved at him. "Jimmie" had just turned himself into a liability company called "Owen Hall, Limited," and two of his plays, named respectively *King Billy* and *The Catherine Wheel*, were this very week being arranged for production. His death at the early age of fifty-four is a great loss to the theatrical world. Some of the biographers this week have described this so-called Owen Hall as the inventor of musical comedy. He was not that. Undoubtedly the first musical comedy of the kind now current (any way the first to be produced in England) was the highly successful *Morocco Bound*, which Arthur Branscombe wrote and produced two or three years before Davis took to playwrighting.

The new suffragette women's rights play, entitled *Votes for Women*, written by your brilliant novel-writing, playwrighting and acting citizeness, Elizabeth Robins, was produced with great success by Vedrenne and Barker at the Court Theatre last Tuesday afternoon.

Although not a perfect play, *Votes for Women* is interesting throughout, and although the earnest Elizabeth has chosen a somewhat painful story to illustrate and enforce her pro-suffragette views, yet she enforces them powerfully nevertheless. Her heroine and chief suffragette is one Vida Levering, who, in the days that were earlier "kept house," (as the second Mrs. Tanqueray calls it), with a certain scion of a famous house. The said scion's aristocratic and autocratic father had prevented his son making the girl "an honest woman" by marriage as he would have done. Anne, there came a time when (how shall I say it?) the perplexed young man induced the unhappy girl to take such steps as would prevent her becoming a mother!

The poor girl did as she was advised, but from that moment forward her love for the cause of her misfortune and misdeed was dead. She at once left her "comrade" (as the Ibsenites say) and henceforth devoted her life to reformation and rescue work among the unfortunate and misunderstood members of her own not always too well treated sex.

It is during her work in this direction and while she is advocating woman's suffrage as a means to the end of their betterment that Vida Levering again meets her former "protector," the Hon. Geoffrey Stoner—now a Cabinet Minister. After several strong acting scenes, including a perfectly lifelike presentation of a woman's suffrage meeting in Trafalgar Square, the former "comrade" is by remote at the sufferings and anguish of the woman he would have married—but didn't—influenced to work for Votes for Women all the time.

This may seem to you (as I confess it does to me) a somewhat strange way of molding a man's politics to your will. But whether or not the fact remains that Miss Robins' play—or "dramatic tract," as she calls it—is a big success, and yesterday afternoon I found the Court audience revelling over the play. The reviewers included many of the most distinguished lady members of the woman's suffrage movement.

As in the case of all managers Vedrenne and Barker's Court Theatre productions the cast was the best that could be got for money. Edith Wynne-Mathison, always a beautiful and artistic actress, played magnificently (there is no other word for it) as Vida Levering, the long-suffering "wife in name only." True acting was also put in by Aubrey Smith as the same time reckless but now repentant "comrade," by Dorothy Minto as a timid suffragette, by Maud Milton as Lady John Wynnsley, and by Agnes Thomas, Jean McKenlay (daughter of the late Antonette Sterling), Holman Clark, and Lewis Casson in other characters.

By the way, the aforesaid Vedrenne and Barker have just informed me that they will vacate the Court next June and will migrate to the Savoy in September. There they will produce several new plays, some of them by Bernard Shaw. N. B.—They will not, however, rename Mrs. Carter's theatre the Shawway.

Next week we are to have a big batch of new

plays, including *Tom Jones*, the new comic opera, at the Apollo; *The Tales of Hoffmann*, by the Berlin Comic Opera company at the Adelphi; and *The Judgment of Pharaoh* at the Scala. Besides these and several smaller new plays we shall have Lewis Waller's revival of *Cleopatra* on Tuesday at the Lyric.

A late com—Charles Frohman, who will forthwith withdraw Nelly from the Aldwych and My Darling from the New Halls Theatre will produce Brewster's *Millions* at the Duke of York's on April 24, and Frohman is now in Paris arranging to present certain of his best productions before the Parisians. Don't be surprised if you find the evidently ubiquitous Frohman taking over the Abbey Theatre, Dublin.

GAWAII.

ACTORS' CHURCH ALLIANCE NEWS.

At the tea served at headquarters last Thursday, Mrs. Sally M. Cory was hostess, and among those present were Irene Ackerman, Mrs. G. H. Van Tine, Mrs. F. J. Clay, Mrs. F. Pratt, Ida Reichman, Edith Totten McGrath, Jennie C. Wilder, Mrs. Hudson Linton, Mrs. Hannah Wyle, Hagline Well, Mrs. Agnes Bart, Mrs. Lettie Ford, C. T. Catlin, Mrs. A. Emerson, Maude B. Sinclair, and Klara E. Masters.

The April reception of the New York Chapter will be held at St. Chrysostom's Parish House Thursday, April 25, at 2.30 p.m. A varied and interesting programme of music and recitals is assured, and Irene Ackerman, the committee chairman, has promised some attractive talent not hitherto presented. It is urgently requested that members and their guests make a special effort to be present at 2.30, as owing to the length of the programme and the number of addresses which are expected to be made on matters of much present importance to the Alliance, there can be no delay in opening the programme.

Members of the Chapter desiring in any way whatever to assist in the interest of the Alliance booth at the Actors' Fund Fair will greatly oblige if they will immediately give their names at headquarters and designate the days on which their presence at the booth can be positively assured. Contributions for the Alliance booth should now be sent in to headquarters as promptly as possible.

The tickets to be presented by the Nominating Committee, respectively, of the New York Chapter for the election of May 14, and the National Council for the election of the general officers at the convention on Friday, May 24, will be posted upon the bulletins during the present week.

MANHATTAN OPERA HOUSE CLOSES.

On Saturday night the last performance of the season took place at the Manhattan Opera House. Friday evening was the last subscription performance of the season, and the house was packed to the doors with a most enthusiastic audience.

In response to continued demands, Mr. Hammerstein appeared with Cleofonte Campanini, the conductor, and it was some time before he could make himself heard. After thanking the audience, he referred to Campanini as being the one responsible in a large measure for the success of his first opera season.

Mr. Campanini was showered with presents, among them a full silver dinner set from the artists.

Mr. Hammerstein himself was handsomely remembered by the singers by their gift to him of a silver loving cup. Signor Campanini made the presentation. Signor Campanini gave a farewell tea at his apartments in the Hotel Navarre on April 21. Among those present were Mr. and Mrs. Bassi, Mr. Arimondi, Madame de Cimeros, Arthur Hammerstein, Messrs. Gilbert and Sammarco, Madames Pollock, Watson, Ariz, Zoppelli, Russ and Janelli, and Messrs. Oscar Hammerstein, Max Bendix and Charles Dalmore.

CRESSY WILL STAR.

Will M. Cressy has been in a quandary for several weeks, but he finally settled his plans for next season. Ever since the warring vaudeville factions have been in the field Mr. Cressy has been bombarded with offers for next season of a very tempting sort. He also had in his pocket a handsome offer for a run at the Palace, London, and his contract with the Shuberts to appear as a star next season in a play of his own making. Mr. Cressy pondered long and deeply over the situation and ultimately decided to stick to his contract with the Shuberts. He will therefore make his debut as a legitimate star in October, unless unforeseen circumstances prevent, in which event he will resume his tour in vaudeville.

HILDA SPONG SUES W. N. LAWRENCE.

Hilda Spang began suit on April 17 against Walter N. Lawrence to recover \$4,000 which she claims is due her for salary. Her season in John Hudson's *Wife* ended in November, and she has not appeared since. Mr. Lawrence, through his attorney, S. H. Weinhandler, denies that his client is liable for salary while Miss Spang was not playing.

EARTHQUAKE DINNER AT LAMBS' CLUB.

Last Thursday evening a dinner was given at the Lambs' Club in commemoration of the San Francisco earthquake. Sixty-four members and guests sat down, Clay M. Greene presiding. The speakers included Delphin M. Delmas, William Collier, and Myron B. Rice. The survivors organized themselves into an informal society to be styled "The Earthquakers."

NEW COMIC OPERA IN LONDON.

Tom Jones, a comic opera adapted by A. M. Thompson, with lyrics by C. H. Taylor and music by Edward German, was produced on April 17 at the Apollo Theatre, London. Judging by the press reports the new production received a most enthusiastic welcome, as did the artists, who included Ruth Vincent, Carrie Moore and Hayden Coffin.

LA BOHEME LITIGATION ENDED.

Oscar Hammerstein's lawyer, Nathan Vidaver, signed a stipulation on April 15 as a result of which Judge Lacombe, in the United States District Court, granted an injunction to the Ricordis, of Milan, restraining further production of Puccini's opera, *La Boheme*, by Mr. Hammerstein.

NEW FARCE PRODUCED.

The first performance of Charles T. Vincent's new farce comedy, *Open House*, was given at Glen Cove, L. I., on April 13. The cast included Dorothy Russell and Owen Westford. J. G. Brannall was stage manager.

EDNA GOODRICH ROBBED.

Edna Goodrich was robbed of \$3,000 worth of jewelry at the Hotel Touraine, San Francisco, one day last week. Mary Hegland, a chambermaid, was arrested and charged with the theft. Gems worth \$800 have been recovered.

NEW OKLAHOMA HOUSE.

On April 17, at Enid, Okla., the Lower Opera House was formally opened with Lawrence Ewart in *We Are King*. The house has a seating capacity of 1,400, and for the opening night 500 seats were sold for \$5 apiece.

THE STOCK COMPANIES.

Great Activity in This Field of Summer Amusements.

Arrangements have been completed whereby the Van Berg Opera company will begin a summer engagement at the West End Theatre on Monday, May 6, in grand and comic opera at popular prices. The organization will be under the direction of Jose Van den Berg and will number seventy-five people. William Parry has been engaged as stage director. Among the principals will be Mile. Noidi, Ely Bernato, Bertha Shalak, Jeannette Douglas, Genevieve Motley, Rosemarie Campbell, Anita Keyes, May Calder, Lillian Schlutier, Ray Youngman, Signor Alberti, Alexander Clark, Francis Motley and others.

Augusta Glassmire will place a first-class stock company at Vailmont Park, Williamsport, Pa., this summer. Bertha Creighton has been engaged to play the leads, and the company will include the following: Hattie Foley, Virginia Hennings, Charles Stevens, George B. Connor, Noah Reynolds, Armand Anthony, Robert Tule and several others not yet under contract. The best royalty plays and some new plays will be produced.

Katherine Rober will begin a season in high class plays under the direction of Leander Bland, at the Bastable Theatre, Syracuse, on May 15.

John Maurice Sullivan, who has been playing Overman in *The One Woman*, has been engaged by Malcomb Williams for his stock company in Worcester, Mass.

Mildred Holland's season at the Lyric Theatre, Buffalo, will begin on May 27, with *The Power Behind the Throne* as the opening play.

Robert Rogers and Louise Mackintosh will play the comedy and character roles in Richard Kann's Stock company, Garrick Theatre, Milwaukee, this summer, opening on May 20, and will play their sketch, *Out of Sight*, in vaudeville next season.

The company at Pabst's Theatre, Milwaukee, will be headed by Katherine Grey, and will include Jannette Beecher, Fay Wallace, Helen Strickland, Theodore Roberts, Robert Connors, George Henry Trader, Lewis Bishop Hall, Theodore Fieber, E. W. Norrison, Murdoch McQuarrie and W. Knibb.

The dramatic stock season at the Chutes Theatre, San Francisco, opened on April 6. Ramsey Wallace is leading man of the company, and starred as Virginia Thornton. Evelyn Seibue, Joseph Dailey, T. H. Heffron, H. D. Duggan, E. L. Bennison, Fred G. Hearn, Ed. Lawrence, Richard Gale, Marcus Gray, Irene Outtrim, Virginia Shelton, Patricia Beresford and Vevea Whalen.

Robert T. Haines will probably be leading man and Louise Rutter ingenuite of the Garrick Theatre Stock company, Milwaukee, opening late in May.

Eva Taylor will succeed Chrystal Herne as leading woman of the Albert Brown Stock company at the Davidson Theatre, Milwaukee, at the end of April. Others in the company are Grace Mae Lamkin, Colin Campbell, C. Percy Pollock, Blanche Crozier, W. Sheldon Lewis, Al. W. Loomis, Walton Pyre and Lawrence Grattan.

The Payson Stock company will open a summer season at the Main Street Theatre, Peoria, Ill., on June 2. The opening bill will be *Men and Women*, and the following people have been engaged: Ida Glenn, Pauline Geary, Marie De Tracy, Will J. White, Charlie Burnham, James Fulton, A. J. Pickens, Robert Hyman, John Cody and H. S. McKee.

Grace Atwell (Mrs. Edwin Mordant) has been engaged as leading woman with the stock company at the Lyric Theatre, Memphis, opening on April 22 as *Glory Quake* in *The Christian*. Next week she will play *Mary Tudor* in *When Knighthood Was in Flower*.

Dwight Allen, who last appeared here in support of Virginia Harned in *The Love Letter*, has been engaged as character comedian for the Keith and Proctor Fifth Avenue Stock company. He is making his first appearance this week in *The Jungle*.

Thomas B. Findlay has been engaged for the William Farnum Stock company at Cleveland, Ohio, for the summer.

IN THE FIELD OF REPERTOIRE.

The Oriental Comedy company is now playing Illinois and Indiana after a three months' tour of the South, where business was bad, especially in western Tennessee. During the week just passed the company reports capacity business. The roster includes W. W. Hawkins, manager; E. E. Clark, electrician; Olive Hays, Ollie and Bess Hamilton, Mile. Roberts, Lou Beck, Sam McDonald, Ray Gill, Louise Gill and Mrs. E. S. Campbell.

The Lewis Stock company closed a prosperous season of forty-seven weeks at Belvidere, Neb., on March 30. W. F. Lewis, Iva Lewis and Charles G. Johnson returned to Grafton, Neb., where Mr. Lewis will open his tenting season on May 9. W. B. Darcy returned to his home in St. Louis, Mich., and Gus Rapier, Jeannette Rapier, W. L. Matthews, Eileen Matthews, Frank Le Moind and Estella Le Moind to Kansas City, Mo. Gus Rapier and W. L. Matthews next season will launch a one-night stand, *Telegraph Station 21*, for which Ackerman and Quigley are making a full line of special paper. The Le Moinds have also signed for next season with this attraction.

The Harris Parkinson Stock company will close a season of forty weeks at Winston-Salem, N. C., on April 27. This has been the most successful season Mr. Harris has ever had. Next season the Harris Parkinson company, the Harris Comedy and the one-night stand of Daniel Boone on the Trail will open in August. All three shows are booked almost solid. Mr. Harris' new ground floor theatre is rapidly nearing completion at Bloomington, Ind. Many of the Harris Parkinson companies were retained by Mr. Harris for his summer stock company. Harry Feltus, James Leffer, Harry La Combe, Edwin Weaver and Walter Hines form the executive staff that assists him in the management of his different enterprises.

The Jolly Pathfinders, band and orchestra, will close their twenty-eighth consecutive season on April 19 at Mobile, Ala., opening the following Monday, April 22, at Pensacola, Fla., for a season of summer stock. The past season has been very successful and pleasant to all members of the company, some of whom have been with this organization eighteen years. The roster of the company as now organized is as follows: J. N. Rentfrow, Mrs. J. N. Rentfrow, Elmer Bufham, Fred Bartlett, Carl Fleming, Fred Danon, Emory Torbitt, H. D. King, Percy Lee, F. F. Collier, Harry Fordyce, George Boiteau, William Stanton, L. J. Fluette, I. C. Wort, Will Marsh, Clara Mathes, Adilaid Irwin, Jean Boiteau, Grace Rentfrow, Jennie Bartlett, and Little Harry King.

Tom Marks, manager of Tom Mark's company, one of Marks Brothers' attractions, who has been on an extended trip to the West, writes that he is returning East by the Great Lakes, and will close a season of sixty-two weeks at his home town, Perth, Ont., on June 1. The company numbers fourteen people and two vaudeville teams. Mr. Marks will visit New York after closing to secure some new plays for the coming season, which will open about July 29.

Prices' Popular Players in repertoire have secured from Travers Vale full rights to *The Girl from the Sunny South* in northern New York. Mr. Price has also placed with the Erie Show Printing Company an order for a full line of full colored lithographic paper. A ladies' orchestra of eight pieces will be carried by this organization.

Manager H. W. Taylor of the Taylor Stock company, reports a successful season for his attraction. The season of thirty-eight weeks will close at Bellaire, O., on Saturday, April 27. The tour has covered the New England States, New York, New Jersey, Pennsylvania and Ohio.

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Quite apart from its merits as a novel it stands out as one of the fairest and most honest briefs that have been held out for the American Stage.—*N. Y. Evening Sun*.

CHARLES SCRIBNER'S SONS

OBITUARY.

Charles H. Smith.

Charles H. Smith, formerly manager of the Boston Music Hall and the Majestic Theatre, died from heart disease in Boston on April 19. During the present season he had been managing J. W. Gorman's Richard III company. He was born in Exeter, N. H., fifty-five years ago, and became connected with the theatrical business when twenty-five years old, managing the Academy of Music in Fall River. For the past twenty-five years he had managed such well-known playhouses as the Albany Theatre and the New Haven Opera House and made the first season at the Majestic very successful. He handled, also, the tours of *The Strangers of Paris* company, Evangeline, Quincy Adams Sawyer, and other first-class productions. For twenty years he was associated with J. W. Gorman, having charge of the vaudeville at several summer parks.

Edwin C. Jepson.

Edwin C. Jepson died at his home in this city on April 16 of acute nephritis and uremia. At the time of his death he was the manager for Henrietta Crossman, and it was as a manager that he was best known to the profession. He was at various times in the employ of Charles Frohman, David Belasco and Maurice Campbell, and managed several of his own attractions and stars. He was a member of *The Players*, the Greenroom Club and the Friars. He is survived by his mother, wife and a brother, Eugene Jepson. The interment took place at Hartford, Conn., on April 18.

Nana.

James Henry Ricketson, prominently identified with musical interests, died at Milton, Mass., on April 7. As a boy he was known as one of the greatest sopranos of his time and his later years became famous for his oratorical work. He was a member of the Handel and Haydn Society.

Lawrence F. Smith, the Boston boy soprano, died of heart disease at the home of his mother at Astoria, L. I., on April 15. His debut took place at the Boston Theatre, Boston, five seasons ago, after which he toured in vaudeville and concert work.

S. B. Rohrbaugh, owner of the Rohrbaugh Theatre of Ottawa, Kan., died at Excelsior Springs, Mo., on April 15. He was one of Ottawa's greatest benefactors, and some of the finest buildings of that city are due to his generosity and enterprise.

Mrs. Esther M. Sharpe, widow of the late L. L. Sharpe, former manager of McVicar's Theatre, Chicago, died at La Porte, Ind., on April 14. She was fifty-four years old.

Mrs. Julie Offenbach Grunewald, only surviving sister of Jacques Offenbach, the composer of French opera bouffe, died at her home in New York city on April 8. She was eighty-four years old.

Mrs. Ellen Speicher, mother of Clyde Franklin Speicher, professionally known as Clyde Franklin, died at St. Mary's Hospital, Rochester, Minn., on March 28, from the effects of an operation.

James Nelson Brown, father of Kirk Brown, died at his home in McKeesport, Pa., on April 12, of Bright's disease. He was sixty-three years old.

Adelaide Maud Sharpe, youngest sister of Caroline Franklin, died at Montgomery, Ala., on April 9.

Philip Beck, brother of George H. Beck, manager of the theatre at Crestline, O., died last week.

BORN.

HOWARD.—At Spokane, Wash., on April 5, to Mr. and Mrs. Edward W. Howard, a son.

MARRIED.

MURRAY-CLEMENT.—A. Murray and May Clement, at New York city, on April 17.

VALENTINE-STEVENS.—Louise Valentine and Hayden Stevenson, in New York, on April 20.

DIED.

ROHRBAUGH.—S. B. Rohrbaugh, at Excelsior Springs, Mo., on April 15.

SMITH.—Charles H. Smith, at Boston, Mass., on April 19, of heart failure, aged 55 years.

SMITH.—Lawrence F. Smith, at Astoria, L. I., on April 15, of heart disease.



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CURRENT AMUSEMENTS.

Week ending April 27.

ACADEMY OF MUSIC—George M. Cohan in Little Johnny Jones—8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Billy the Kid.
ASTOR—Commencing April 25—Before and After—72 times, plus 4 times.
BELASCO—The Rose of the Rancho—22d week—161 to 168 times.
BERKELEY LYCEUM—Closed April 13.
BIJOU—Alla Nazimova in Contesse Coquette—3d week—12 to 19 times.
BROADWAY—Anna Held in The Parisian Model—22d week—152 to 158 times.
CARNegie HALL—Musical Recitals.
CASINO—Louis Mann in The White Hen—10th week—67 to 73 times.
CIRCLE—Wine, Woman and Song—21st week.
COLONIAL—Vaudeville.
CRITERION—Closed by fire April 16.
DAILY—Closed April 20.
DEWEY—Elito Rounders.
EMPIRE—Ethel Barrymore in His Excellency the Governor—4th week—21 to 28 times.
FOURTEENTH STREET—Howard Hall in The Millionaire Detective.
GARDEN—Closed April 6.
GARRICK—William Collier in Caught in the Rain—17th week—136 to 137 times.
GUTHRIE—Vaudeville.
GRAND OPERA HOUSE—The Hypocrites—20th times, plus 8 times.
HACKETT—Rose Stahl in The Chorus Lady—45 times, plus 2d week—223 to 230 times.
HARLEM OPERA HOUSE—Stock in The Underworld.
HERALD SQUARE—Eddie Foy in The Orchid—3d week—15 to 22 times.
HIPPODROME—Septime's Daughter and Pioneer Days—21st week.
HUDSON—Brewster's Millions—67 times, plus 9th week—65 to 72 times.
HURON AND SEAMON'S MUSIC HALL—New York Stars.
IRVING PLACE—Gebildete Menschen—4th time; Das Blumenboot—5 times; Urel Acosta—1 time.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in The Jungle.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—31st week—243 to 250 times.
LIBERTY—Eleanor Robson in Salome Jane—14th week—95 to 101 times; Wed. mat.—Merely Mary Ann—9th time.
LINCOLN SQUARE—William Morris Stock in The Lost Paradise—2d week.
LONDON—Miss New York, Jr.
LYCET—Arnold Daly in The Boys of Company B—3d week—17 to 24 times.
LYRIC—The Road to Yesterday—113 times, plus 2d week—9 to 16 times.
MADISON SQUARE—The Three of Us—28th week—220 to 227 times.
MADISON SQUARE GARDEN—Buffalo Bill's Wild West.
MAJESTIC—Cyril Scott in The Prince Chap—122 times, plus 9 to 16 times.
MANHATTAN—Closed April 13.
MANHATTAN OPERA HOUSE—Closed April 20.
METROPOLITAN—Me, Him and I.
METROPOLITAN—Kentucky Belle—Burlesques.
MINER'S EIGHTH AVENUE—Alcazar Burlesques.
MURRAY HILL—Transatlantic Burlesques.
NEW AMSTERDAM—The Grand Mogul—5th week—33 to 40 times.
NEW STAR—The Women Who Dare.
NEW YORK—Closed by fire April 16.
PANTOS—Vaudeville.
PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—28th week—227 to 234 times.
SAVOY—The Man of the Hour—21st week—164 to 171 times.
THALIA—Charles T. Aldrich in Secret Service Sam Third Avenue—When the World Sleeps.
VICTORIA—Vaudeville.
WALLACK'S—Grace George in Divorced—2d week—9 to 16 times.
WEBER'S—Closed April 6.
WEST END—James O'Neill in Monte Cristo.
YORKVILLE—Billy S. Clifford in A Jolly Baron.

*Should read—The Tattooed Man—59 times—run interrupted by fire.
*Should read—The Land of Nod—17 times—run interrupted by fire.

FALSE CONCLUSIONS.

ONE of the jurors in a murder trial recently concluded in New York has been writing articles for the Times on the "lessons" of the case.

This juror, HARRY C. BREARLEY, among other things, reflects upon an extrinsic feature of one aspect of stage life that he asserts has brought about "a widespread condition of evil."

New York city, he says, "contains fifty or more theatres in which an aggregate of several thousand young women appear upon the stage in the course of a single season," and these young women, he avers, being largely recruited from homes of comparative poverty, their selection being based on the fact that "they represent a high average of physical attractiveness," are directly the cause of the "condition" he assumes to disclose.

These young women, he continues, enter upon the observation and are subjected to the wiles of "a dissolute class of men about town who speedily obtrude themselves upon their attention"; and the juror's inference is that a large number of these young women fall victims to "artful approach, the glamor of a brilliant cynicism, actual lovemaking, if need be, or, perhaps, the diabolical suggestion that immorality is universal and 'the only sin is in being found out.'" The juror continues:

That a young girl of beauty and perhaps talent, full of the light-hearted trustfulness of inexperience, should elect to support herself by means of the perfectly legitimate employment which the theatre offers, and should thereby become exposed to a peril of the most appalling nature—that this is the history not of an occasional isolated case, but applies to multitudes—this constitutes a matter which appeals for corrective action, and that speedily. It appeals, first of all, to the theatrical profession itself. All that is said above must not be understood more sweepingly than actually expressed, and it must always be kept in mind that the stage contains many of the purest and most high-minded men and women to be found in any walk of life. Such an appeal would be useless were this not the case. Actors and actresses of this class can hardly be indifferent to the unhappy fate of so many truer sisters, and it would be an impertinence to disregard them in any suggestions made. The first efforts must be made from within. The profession has abundant ability to inaugurate its own protective measures and can there be any doubt of its willingness? Can there be any doubt of the ripeness of the time?

There are many errors in the assumptions of Mr. BREARLEY, and he overlooks many facts that would bear negatively upon his general conclusions.

Not to exceed half of the fifty or more theatres in New York employ young women in number as a "chorus." Not more than a thousand—which is different from "several thousand"—and probably less than a thousand chorus girls are seen in New York during a season, as many reside here regularly and go from production to production as their services are demanded. A very small percentage of the theatres in New York will tolerate hangers-on of any sort about stage doors or elsewhere with a view to acquaintance between young women on the stage and outsiders. And the percentage of young women on the stage whose attention is attracted by men about town or others is comparatively insignificant—instead of being "multitudes," as alleged—while the greater number of them work honestly and steadily, and many of them advance to higher places in the profession they have adopted and which ultimately they more seriously adorn.

Because these are the facts the theatrical profession, many of whom, as Mr. BREARLEY admits, are pure and high-minded men and women—the profession compares favorably, as a mass, in fact, with people in other walks of life—can see no reason why they should make any special effort, beyond that which is always made on the stage, as everywhere else, to save frail and foolish young women from frailty and foolishness.

The lapse of the occasional young woman employed in the theatre from the path of rectitude is made much of in the public prints—and thus it is made generally known—whereas like lapses, which occur relatively with equal frequency in all other employments of young women, are seldom disclosed to the public.

Young women are in as great danger in the marts of trade, where they are employed in multitude, as they are in the theatre. In fact, it is probable that young women employed in shops and offices are more easily approached than those in the theatre, and just as easily played upon and flattered, to their ruin; and in those places, as everywhere else, including the theatre, virtue walks triumphant or is corrupted. It all depends, everywhere, on earnest purpose and character or the want of these attributes.

NOT TO DISMANTLE DALY'S.

The Shuberts have come to an agreement with the present lessees of Daly's Theatre whereby the house will not be dismantled when the lease changes hands on May 1. A number of paintings and art objects belonging to the Daly estate will be removed and sold at auction on April 24 at the theatre.

PERSONAL



BELLEW.—Kyrle Bellaw sailed for London on April 17. He has planned a long Summer cruise on his yacht, to last until time to return to America in September.

SITGREAVES.—Beverly Sitgreaves will sail for Europe on the Philadelphia on April 27.

HOFFMAN.—Guy R. Hoffman has been specially engaged to play Dr. Cameron during the run of The Clansman at the Jamestown Exposition, Norfolk, Va.

FORBES.—James Forbes sailed for England on April 17, to prepare for Robert Edson's London engagement in Strongheart. Later Mr. Forbes will go to Paris to complete arrangements for the production of The Chorus Lady in that city.

GRAU.—The estate of Maurice Grau, who died at Paris on March 14, is said to amount to fully \$500,000. His business adviser, I. Lichtenauer, denies that Mr. Grau suffered serious losses by speculation.

WARNER.—H. B. Warner, leading man with Eleanor Robson in Salome Jane, last week announced his engagement to Mrs. Fred Hamilton, widow of the late well-known producer. The wedding will take place at the end of the season.

CRAIGIE.—Friends of the late Mrs. Craigie (John Oliver Hobbes) have formed a plan for a memorial to her, in the form of portrait plaques in London and some place in the United States and scholarships at English and American universities.

TRADER.—George Henry Trader left on April 21 to join the English stock company at Pabst's Theatre, Milwaukee, opening on April 29.

HORNBLow.—Although Arthur Hornblow's new novel, "The End of the Game," has been published only a week, he has received three applications for the dramatic rights. The books will probably be seen on the stage next season. Mr. Hornblow will sail next month for Europe.

HACKETT.—Norman Hackett lectured before Cornell and Syracuse universities last week on "Shakespeare and His Haunts," and received enthusiastic ovations from large student audiences at each college.

EATON.—Walter Eaton, dramatic editor of the New York Tribune, has resigned and will devote himself to magazine work.

CONRIED.—Heinrich Conried's house on West Seventy-first Street is for sale, which may indicate that Mr. Conried's return to New York is uncertain.

BONCI.—The four-year-old son of Alessandro Bonci was taken ill with diphtheria last week and is at the Minton Hospital. Signor Bonci's departure for Italy has been indefinitely postponed.

ILLINGTON.—Margaret Illington will leave the cast of His House in Order this week and go to French Lick Springs with her husband, Daniel Frohman, for a rest. She has been suffering from stomach trouble. Mabel Rockwell will take her place in the company for the rest of the season.

SWINBURNE.—Algernon Charles Swinburne, the poet, is engaged in writing a new tragedy, the subject of which is Caesar Borgia. Swinburne was seventy years old on April 5.

HAUTMANN.—Gerhart Hauptmann is at work on a new social drama, the title of which has not been decided upon.

MANSFIELD.—Richard Mansfield has entirely recovered from his recent illness and will sail soon for England.

SCHIEFF.—Fritz Schief has so far recovered from her recent illness as to leave her apartment Sunday and enjoy a short drive in the Park.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

L. BENEDICT, Chicago: In her book, "Maude Adams: a Biography," recently published, Ada Patterson records that this actress was born in Salt Lake City on Nov. 11, 1872.

J. T. RADNOR, Pa.: The Actors' Fund and the Actors' Society are two distinct organizations. The Actors' Association (of England) was founded at Manchester, England, in February, 1891.

J. F. O'D. LAPEN: The Sign of the Cross was first produced in America at the Grand Opera House, St. Louis, on March 28, 1895. We cannot undertake to answer questions referring to the data of old plays abroad.

N. L. M. Brooklyn: The Unforeseen was the last New York performance given by Charles Frohman's Empire Stock company, and this took place on April 18, 1903, with Margaret Anglin and Charles Fichman in the leading roles.

R. G. Buffalo: Mark Twain's story, "Pudd'n-head Wilson," was dramatised by Frank Mayo and produced by him on April 8, 1895, at Proctor's Opera House, Hartford, Conn. It originally appeared as a story in the Century Magazine, and is occasionally produced by stock companies.

THE MANHATTAN OPERA'S SUCCESS.

Oscar Hammerstein in a statement issued on April 21, in which he reviews the first season of the Manhattan Opera company, shows that until the first production of Carmen on Dec. 14 the performances had been financially disastrous. From that time on, however, receipts steadily increased, until at the end of the season the opera had played to nearly \$750,000, a sum considerably in excess of the expenditures.

Mr. Hammerstein says that his subscription list on the opening night amounted to \$55,000, but on the opening at the Metropolitan. As he had invested a million and a half in the enterprise things looked pretty blue, and became decidedly bluer as the season progressed. The second performance at which Renaud sang netted only \$1,823, and as Renaud's salary alone was \$600, the size of the disaster can be imagined. The third performance, that of Faust, was even a greater failure, as were the fourth, fifth, sixth, and seventh. With Carmen, however, the tide turned. Mr. Hammerstein says in conclusion:

What does it signify when an opera like Carmen can be produced in one season, twenty weeks twenty-two times? It signifies that the American operagoer wants a simple play, a simple story set to music of melodious character; and opera of such merit only can have for appreciation in this country for a long while to come. The gradual understanding of the mythological themes and instrumentation of the German master. My convictions in an existing but hidden strain of love for grand opera in this city and this great and glorious country of ours have proved correct. Its influences are bound to spread over the length and breadth of this country. Already my single-handed and, in most respects, single-minded efforts are bearing fruit. Every large city of the country is evincing an eagerness for the possession of a house devoted solely to grand opera. Daily, almost, I am solicited to lend a helping hand in that direction.

HUNGRY CLUB HONORS SHAKESPEARE.

At the meeting of the Hungry Club, Saturday night, the 343d anniversary of Shakespeare's birth was observed. The entertainment consisted of readings by J. Woodman Rabbitt, a sonnet by Elmer Greville, some verses by W. J. Lampton, stories by Lee Fairchild, J. W. Sargent and Albert Jackson, scene from Julius Caesar by Dr. Chauncey G. Reckstrow, Portia's "Mercy" speech by Mrs. J. J. Edmondson, murder scene from Macbeth by Mrs. Jessie O'Connell and J. Woodman Rabbitt, scene from Henry VIII by Wadsworth Harris, and songs by Bernard Landino. In the absence of Mattie Sheridan, J. Woodman Rabbitt presided.

FORECLOSURE SUIT AGAINST BIJOU.

Suit has been begun in the Supreme Court by the New York Life Insurance Company to foreclose two mortgages on the Bijou Theatre property on the west side of Broadway, between Thirtieth and Thirty-first streets. The property is owned by John W. Haslett.

The proceedings also cover two parcels fronting on Sixth Avenue, at the rear of the theatre, the combined properties forming a plot 40 by 248. The first mortgage is for \$275,000 and was made on July 10, 1896. The other, for \$80,000, was made on Dec. 30, 1899. A lis pendens was filed against the property yesterday.

THEATREGOERS GIVE MAETERLINK.

The Theatregoers' Club presented Maeterlink's The Death of Tintagiles on April 21 at its theatre, 200 West Seventy-second Street. Miss Parsons played Ygraine, and Richard Cubitt played Tintagiles. The rest of the cast was: Bellanger, Victoria Montgomery; Quagmire, John De Perio; three servants of the Queen, Gaudin Brooks, Elsie Gehert, and Victoria Montgomery.

LETTERS TO THE EDITOR.

About "Albertine."

WEST PHILADELPHIA, Pa., April 13.

To the Editor of The Dramatic Mirror:
Sir.—A very pretty story is told by my friend, J. J. McCloskey, in The Mirror, but not quite up to the facts concerning Albertine. Her right name was Albertine Manchester, and she was born in 1852, at the "Stone Bridge," and made her debut at Augusta, Maine, as Sophie in The Redoubt.

Although her first season was a success, she quit the stage and took lessons in dancing from Pauline de Jardine, who came to America with James Ells. After being pronounced by her instructor a finished danseuse, she reappeared on the stage as a dancer, and continued as such for two seasons. Finally she was persuaded to reappear as an actress, and in 1870, Undine, etc. So well pleased was the older Booth with her that he persuaded her to appear during his engagement at the Arch Street Theatre, Philadelphia, to support him. From this engagement she accompanied Frank Chanfrau on his tour for seven seasons. Her life in Maine was a very clever performance. In 1887 she left Chanfrau and visited California, remaining there for two years. She next went to Australia with Gustavus Vanha Brooke. In Melbourne she was a great success, as she was also at Ballarat. At the latter place the theatre was so poorly constructed (its back was of canvas) that the water dripped from the canvas and gave Albertine a violent cold, which culminated in a fatal fever. She was confined to the house for three months, and, fancying herself well, she reappeared on the stage for three nights, when a relapse followed, and for six months she was between life and death. She then took a company through the mining camps, but was gradually losing her eyesight. So difficult was it for her to distinguish objects that a large red globe lantern was placed upon the stage near the footlights which she used as a guide while dancing. Finally she was compelled to retire to her home for two years boarded at Pleasant Creek. Her funds gave out and she disposed of her jewels and wardrobe.

When all was gone Albertine found her way to Melbourne, and from there was taken to the Benevolent Asylum at Ballarat, where she reached on foot. She was, however, a well-known actor in America, learned of the sad fate of this woman, and immediately called on her and offered to do anything for her. All she desired was to get home. "Well," says he, "we will try to get you there." The following day he went to Melbourne, and fortunately that very day a United States steamer, "Swatara" (not "Lancaster," as Mr. McCloskey states), Captain Ralph Chandler, commander, arrived. O'Brien at once called on Captain Chandler, who went to Ballarat. This was the day, and the same evening he came to be sent to Albertine a telegram from Melbourne, asking her to be on board the vessel the next day. The steamer sailed from Melbourne on March 28, and June entered New York harbor with Albertine. She at once went to New Bedford, Mass., and for eight years resided with a married sister at 13 Cedar Street. So she did "have a friendly hand to welcome her home."

COLORADO, T. ALSTON BROWN.

Escaped the Critics.

OSAKA, April 19, 1907.

To the Editor of The Dramatic Mirror:
Sir.—It seems to have escaped the attention of the New York critics that the play, La Genda di Papa (Papa Martin's Basket) in which Ernest Novelli recently appeared in New York, had had previous representation in this country through several adaptations. The French original, Les Crochets de Papa Martin, by M. de Comma, and George, was first made known in London by John O'Connell's adaptation, The Porter's Knot, in which Ben Webster was memorably fine. Then Dion Boucicault, changing the scene of action of the play to Ireland, produced his own version, known variously under the titles of Saul-a-Mor, the O'Dowd, and Daddy O'Dowd. Boucicault never failed to move his audience to tears through the genuine pathos of his acting as the old Galway fisherman, Daddy O'Dowd. In the opinion of many persons, it was the best and truest thing in Boucicault's gallery of Irish portraiture.

TOWNSHIP WALTON.

Shakespeare.

ELMHURST, N. Y., April 18.

To the Editor of The Dramatic Mirror:
Sir.—Your splendid editorial on Shakespeare entirely ignored the Baconian madness. I am sure every Shakespearean student and scholar will thank you for that. It is a royal piece of work and the last in all convincing. The late Sir Henry Irving said: "When the Baconians can show that Ben Jonson was either a fool or a knave, or that the whole world of players and playwrights at the time was in a conspiracy to palm off on the world a cheat in all convincing, then they will be worthy of serious attention." WILLIAM CURRY MILLER.

THE USHER



Colonel Henry Watterson, the veteran editor of the Louisville Courier-Journal, has for some time been on his travels on the continent of Europe. His impressions have been recorded in editorial form in the journal his mental vigor and variety so long have distinguished.

One of Mr. Watterson's recent letters from Rome described a little theatre in the Corso patronized by the bourgeoisie of Rome, with an occasional sprinkling of "the nouveaux riches and the amateur regime ancien," who would be ashamed to be found in the place by others of their kind, yet who enjoy its offerings.

Colonel Watterson, after something reminiscent of the juvenile opera of America in Pinafore days, thus describes a performance at the Corso di Lammernoor by juvenile Italians:

They did it bumpously. Lucia was a daisy girl of fifteen, a trifle too grown up for Edgardo, a bully bit of a dago twelve years old, with a shaggy wig and shining black eyes, much more tragic-comical than ever Arthur Dunn was as Dick Dandey. Naturally the voices were immature. But the way those kids threw themselves into the passion of it and wrestled with the tenuous Donizetti cadenzas proved resistless to the sympathizing shop girls and their attendant swains, and the enthusiasm was both loud and fervent. Lucia warbled an embryo Patti and Edgardo strutted and stormed and frowned, and drew his sword, much too long for him, a comic imitation of Jean de Resaie and a reminiscence of Edwin Booth. The ensemble was fine. One little miss not more than eight or nine in the chorus had a contralto as deep and rich as Jessie Bartlett Davis, and she made it so resonant that the house gurgled with appreciation. But, when they came to the sextette, Lord, the audience took the roof off, and one of our party said: "Well, we'll just quit on that," which was as it should be, and we went lumbering through the darker streets of Rome, laughing all the way to the hotel, with a kind of sobbing laughter that might easily have been stilted into a cry.

The Italians are born actors. The artistic temperament is a national hereditary. No company of American or Anglo-Saxon children, however taught, could have done that which came so easy to those children in the Corso. Most of them will grow up singers and players, and let us hope, famous singers and players. We came away amused, touched, edified and refreshed.

Throughout his strenuous life, largely devoted to political journalism, Colonel Watterson has retained and indulged in an ardent love for the theatre and its people. And although he belongs in actual knowledge of the stage to another generation, his perceptions are still fresh and his judgment, based on a fund of experience that makes infinite comparison possible, is almost unerring.

Katherine Lewis, who has been in London for some time, incidental to her sojourn there, has made some effort to procure a hearing for little dramas she has formulated from the Bible. Miss Lewis is well-known in London as an actress. She was prominent in Augustin Daly's company when it appeared at the London "Daly's Theatre." She finds the British Censor a stumbling block to her purpose.

In a recent interview in the London Chronicle Miss Lewis said that as an actress she was absolutely convinced that from the point of view of sheer dramatic effect it is quite impossible for any religious play to improve upon the actual dialogue found in the Bible itself. She continues:

After all, why should people write plays about these themes, when the supreme thing is in the Bible for all to see. Sometimes, of course, there is needed very careful arrangement, but there are some scenes that read straight off. Take, for instance, that where the guilty King Saul goes disguised to the Witch of Endor, stealthily, by night, and is confronted with the ghost of the dead Samuel.

Saul—Divine unto me, I pray thee, by the familiar spirit, and bring me up whomsoever I shall name unto thee.
Witch—Behold, thou knowest what Saul hath done, how he hath cut off those that have familiar spirits, and the wizards, out of the land; wherefore, then, layest thou a snare for my life?
Saul—As the Lord liveth there shall no punishment happen to thee for this thing.
Witch—Whom shall I bring up unto thee?
Saul—Bring me up Samuel.
Witch—When the woman saw Samuel she cried with a loud voice and spake to Saul.
Saul—Why hast thou deceived me? Thou art no prophet.
Saul—Be not afraid! What seest thou?
Witch—I see a god coming up out of the earth.
Saul—What form is he of?
Witch—An old man cometh up, and he is covered with a robe.
Saul—And Saul perceived that it was Samuel, and bowed with his face to the ground.
Saul—Why hast thou disquieted me, to bring me up?
Saul—I am sore distressed, for the Philistines make war against me, and God is departed from me, and answereth me no more, neither by prophets nor by dreams.
Saul—Wherefore, then, dost thou ask of me, seeing the Lord has become thine adversary?
And the Lord hath rent the kingdom out of thine hand, and given it to thy neighbor, even to David; because thou obeyest not the voice of the Lord. Moreover, the Lord will deliver Israel also with

thee, into the hand of the Philistines, and to-morrow shalt thou and thy sons be with me.
Saul—Then Saul fell his full length on the ground, and was sore afraid. And the woman came unto Saul, and said:—Behold thine handmaid hath hearkened unto thy voice, and I have put my life in my hand. Now, also, I pray thee, these things unto the voice of thy handmaid, and let me eat a morsel of bread before thee and eat, that thou mayest have strength.
Saul—It will not eat.

Can you imagine any playwright, living or dead, writing such a scene more perfectly or with greater mastery of dramatic concentration and suggestion than is to be found thus in the Bible's own page? Yet it could be acted with no more pauses or ritual than an ordinary play.

Miss Lewis has worked assiduously over the Bible in the preparation of many little dramas. One of the results of her labors is seen in five distinct series of little tableaux, or "word scenes," lasting about ten minutes each, one series lasting the conventional entertainment period of an afternoon.

The old players in the Edwin Forrest Home at Springbrook, Pa., will have a quiet celebration of the three hundred and forty-third anniversary of the birthday of William Shakespeare to-day.

The old Colonial Mansion will be gayly decorated with flags and bunting, inside and out. In the evening a dramatic musicale will be enjoyed in the parlors of the Home, when the veteran actors will be assisted by local talent from adjoining towns. Scenes and acts will be given by the veterans from Shakespeare's plays of Hamlet, The Merchant of Venice, Othello, Henry VIII, and As You Like It, and the wooing scene from The Taming of the Shrew.

The local talent will contribute musical numbers. A beautifully illustrated souvenir programme, especially designed by Ethel Reichel, of Philadelphia, will commemorate the occasion.

International amity, the result of treaties and the like, develops novel things.

A special cable dispatch in the Sun from London says that in its care as to Japanese susceptibilities the British Government, "in addition to stopping the production of the comic opera. The Mikado, has ordered all naval and military bands not to play any selection from the opera during the visit of Prince Fushimi and the Japanese Squadron to England."

The Japanese are not a people given to mirth. Yet even they probably are smiling at this.

NORMAN HAPGOOD ON THE AMERICAN DRAMA

At the People's Institute on East Fifth Street on last Thursday evening the members of Club A heard Norman Hapgood, editor of Collier's Weekly, and a prominent dramatic critic, speak on the present condition of the drama in America.

Relative to the changes which have taken place in the American drama in recent times, Mr. Hapgood said he had observed that whereas a few years ago a play that possessed any intellectual interest, as regards dramatic accomplishment, was the work of a foreigner, nowadays every drama of the same kind, except Bernard Shaw's works comes from the pen of an American. All these plays have been produced by independent managers, said Mr. Hapgood, he giving as examples The Three of Us, The Kreutzer Sonata, The New York Idea, Jeanne D'Arc, and The Great Divide.

Fifteen years' experience had shown Mr. Hapgood that American writers were more willing to express themselves in drama than in any other art, the people were more interested in drama than in any other art, and that ultimately drama would be the most developed art in this country. He thought America was behind Europe as regards dramatic productions, saying that it is only recently that American playwrights have learned the technicality of playwriting, and, thanks to what may be termed a theatrical monopoly, a great obstacle had been put in the way of producing intellectual homemade dramas.

However, Mr. Hapgood was far in the way ahead, and advocated the establishing of theatres devoted to high class repertoire as the best means of bringing about more desirable results.

THE PRIARS.

At the meeting of the Priars, held April 12, it was decided to invite Victor Herbert to be the guest of honor at the next monthly supper of the club, to be given Friday night, May 3, at 11 o'clock at the Cafe des Beaux Arts. A special committee has been appointed to take charge of this affair and make it a fitting climax for the series of suppers given during the season. The president of the Priars, Wells Hawkes, is chairman of this committee, and the other members are Burton Emmett, Wilbur M. Bates, Willard Holcomb, Harry G. Sommers, Lipman Keene and Will A. Page.

In addition to Mr. Herbert, his "flock of trained librettists," will sit at the guest table. These include Henry Blossom, Harry B. Smith, Glen McDougall and George V. Hobart, all of whom have written librettos for Mr. Herbert.

At the last meeting of the Board of Governors the following members were elected: Active, Herbert C. Duce, Walter Sanford, Walter Brown, E. J. Abrams, Dexter Fellows, Samuel Gerson, Steve O'Grady and Harry Elmer; associate, James L. Hoff, Howard Jacot, Gilbert Pemberton, Charles W. Wilder, Mortimer M. Thelae, Joseph Silverman, Edward Salt, Brandon Tynan, W. J. Dean, Benjamin Teal, Edward L. Bloom, Max Meyers, A. J. Englander, Jules Hurlitz, Robert E. Irwin, Jerome Siegel and Frederick V. Greene, Jr.

NEW THEATRE FOR TINES SQUARE.

It was reported last week that the plot of land at the southwest corner of Forty-sixth Street and Broadway, which was sold to a syndicate on Thursday for \$1,000,000, had been transferred to M. S. Largey, who has been involved in the various theatrical ventures of the Will J. Block Amusement Company. The latter, with capital furnished by Mr. Largey, has put out such plays as Comin' Through the Rye, The Land of Nod, Genesee of the Mills and The Mills of the Gods. The company's manager said that a theatre would be built on the site, and would be ready for occupancy a year from next October.

ERNEST NOVELLI SAILS.

Ermete Novelli and his wife, Olga Giannini, sailed for Europe by way of Paris on April 18. Before leaving he announced his purchase of Dr. Emanuel Baruch's five-act drama of Herod the Great, which will produce in Italy and later in New York. Novelli has made a contract with the Shuberts for a long tour of the United States next season.

AN ANALYSIS OF MRS. FISKE'S METHODS.

Edith Wharton, the eminent novelist, has decided views on the subject of acting, although she rarely has given these public expression. Not long ago the author of The House of Mirth wrote an essay on Mrs. Fiske and her methods, using that artist's interpretation of Tess of the D'Urbervilles to illustrate the power and effectiveness of natural acting.

"The Anglo-Saxon stage has its accepted code of signals—its hieroglyphs of speech and gesture," said Mrs. Wharton. "According to these a person, who in real life would be likely to sit quietly and speak in restrained tones, is required to pace the stage like a panther and bellow out his sentiments or produce them in a slow, chanting drawl. To any one objecting that this tissue of unrealities does not suggest a rendering of real life, managers and critics reply with unanimous contempt that the stage perspective must be preserved, and that natural acting will not 'carry.'"

"Mrs. Fiske has not, it is true, disregarded the perspective of the stage; no actress with a grain of dramatic feeling could do that. She has simply had the courage to sweep aside a mass of superannuated conventions, to trust a little to the intelligence of her audience, and to give them, in the most direct and simple terms of which dramatic interpretation is capable, a superbly living presentation of Hardy's heroine.

"To a theatregoer seeing Mrs. Fiske, for the first time and unprepared for a more or less skilful use of familiar methods, the performance must come with almost startling effect. 'Is it possible,' such a spectator might exclaim, 'that the American stage has at last produced an actress who, without losing for a moment the sense of theatrical limitations, and without obtaining her effects by the use of cheap colloquialism, has managed to express a simple character in simple terms, without resorting to a single recognizable stage device?' This is, in fact, what Mrs. Fiske has done, and in celebrating the first one is tempted to rate her courage almost as high as her talent.

"Where there is so much to praise it is difficult to select; but perhaps Mrs. Fiske's chief distinction lies in her sobriety of method, in her marvelous skill in producing effects with the smallest expenditure of voice and gesture. Her extraordinary realism deserves special commendation, because it never once oversteps the bounds of stage illusion, because in detail it is the product not of haphazard divination, but of a keen sense of stage requirements—the art that conceals art.

"Mrs. Fiske has heroically eschewed the temptation to take her audience by the two 'effects' most certain of success—sentimentality and coarseness. And the result is a triumph for that much underrated faculty, the intelligence of the theatrical public. The audience vibrates to every note of Mrs. Fiske's tones, to the breath of fresh air, an unwonted thrill of reality, permeates the stale atmosphere of the theatre. Every gesture, every intonation of Mrs. Fiske reaches its mark. One feels through the whole packed and breathless house the sweep of that mighty force which 'purges the emotions by pity and terror.' The actress has every heartstring in her grip.

"Such talent, united to such art, cannot be too highly commended. In these days of theatrical claptrap and triviality, let Mrs. Fiske give New York a few more of such impersonations and she will do more than all the managers and all the dramatic critics to raise the theatrical ideals of the public and restore the dignity of the drama."

IRVING PLACE THEATRE PLANS.

Dr. Baumfeld, the newly appointed director of the Irving Place Theatre, has announced that the reorganized German theatre will be conducted entirely upon the repertory plan, and will open on Oct. 1 for a season of thirty.

Dr. Baumfeld will form an entirely new stock company, selecting the members himself. They will be employed in the production of three types of plays, as follows: First, certain classical dramas, which for years have been neglected upon the German stage of New York. Prominently among them may be mentioned Goethe's Goetz von Berlichingen, Schiller's Wallenstein, Lessing's Emilia Galotti, Grillparzer's Weib dem Luegt! Shakespeare's Macbeth and War der Welt, also Calderon's most famous drama, Der Richter von Zalamea. Next, attention will be given to the modern dramas and comedies of all nations. Last, realizing that the element of amusement is perhaps the strongest pillar of the success and prosperity of any theatrical undertaking, Dr. Baumfeld assures the public that plays tending in the direction of pure diversion will be given elaborate attention, eliminating only, as much as possible, those of a purely farcical or silly character.

On Wednesday afternoon at the Hotel Astor a meeting will be held under the patronage of Ambassador Charlemagne Tower to hear Dr. Baumfeld's plans for the reorganized German theatre.

PERCY JANIS LOST AT SEA?

Percy Janis, who sailed with the Mrs. Wiggo of the Cabbage Patch company on the Minneapolis on April 13, was lost at sea before the ship had been out three days. On April 15 Liebler and Company received a wireless message from Hugh Ford, manager of the company, that read: "Percy Janis disappeared. Probably fell overboard in the night. Send some one to take his place by the Majestic. Company sends deep regrets." A second message, received Wednesday by Elsie Janis and her mother, Mrs. Jane Blerbower, put an end to any hope that the young man might have concealed himself on shipboard. The second message was signed by the company and read: "Held services for Percy Janis to-day. Heartfelt sympathy." His mother said that he had suffered from stomach trouble and might have jumped overboard while drenched from seasickness.

PLAYWRIGHT SUES PRODUCER.

Edward H. Peple, author of The Prince Chap and other plays, began a suit in the Supreme Court on April 20 against F. Jay Comstock to prevent him from producing Peple's play, The Hornet's Nest, under the name of The Love Route, and in stock theatres. Peple says that he made a contract with Comstock in June, 1906, giving him the exclusive right to produce The Hornet's Nest in the United States, Canada, and Cuba, stipulating, however, that the play should remain only in manuscript form and should be used for stage production only by Comstock and in "first-class" theatres.

KATHERINE GREY.

A portrait of Katherine Grey occupies the first page of this week's Mirror. Miss Grey has made an extraordinary success this season in The Reckoning, finding herself after the first performance placed in the ranks of the foremost actresses in the country. She has gone to Milwaukee to assume the position of leading woman with the Faber Theatre Stock company, where she will spend the summer. Next season Robert Hunter, her manager, expects to have her appear again in The Reckoning for a short period and will then present her in a new American drama in which her talents will have full scope.

CLEO PRODUCED.

Cleo, by Edwin Milton Royle, was presented for the first time on any stage in the Savoy Theatre, Atlantic City, on April 18. Since O'Neill appeared for the first time in a Dillingham star, and was received well. The company included W. L. Abington, William Courtleigh, McKee Rankin, Lizzie Hudson Collier, William J. Ferguson, Claude Gillingwater, Mabel Morrison, Ira Waterman and Lella Repton.

MAX FIGMAN ROBBED.

Max Figman, who is ending his tour of the country in The Man on the Box, was robbed last Tuesday in Petersburg, Va., of a wallet containing \$130 in cash, a diamond ring and a pair of diamond-studded cuff buttons. Mr. Figman during the performance, as was his custom, gave them to his valet to keep and has not seen either the man or the valuables since.

ADELAIDE VAN WILDT.



Above is a picture of Adelaide Van Wildt, leading woman with Billy S. Clifford in A Jolly Baron. Miss Van Wildt has made a distinct hit in the role of Madame Durand in this play, and her fine stage presence and high ability as an actress made her a prominent feature of the piece. Miss Van Wildt expects to play in stock this summer and to have a prominent role in an important production next season. Her unusual capabilities make it possible for her to play a wide range of characters. A Jolly Baron is the attraction at the Yorkville Theatre this week.

BILL AGAINST THE TRUST.

One of the most interesting features in the Massachusetts Legislature of the past week was the introduction of a new draft of the bill which was introduced from Northampton to attack the Theatrical Trust.

The original bill called for licensing of theatres as well as booking agents, but the redraft is directed solely against the booking agents. The essential clause in the bill follows:

Section 6. No booking agent shall make any unfair discrimination against any theatre or public hall or unfairly refuse to book the same at fair rates as compared with rates charged others, or make any contract which tends to exclude any other booking agent from booking the same on open dates, or make it a condition of booking that bookings shall not be made with any other theatre, public hall or booking agent, or unreasonably or because bookings are made with others cancel bookings once made. Any person injured by a failure to comply with this section may recover damages therefrom from the booking agent at any time within one year from the act complained of in a penal sum of \$1000 for each such failure; provided, however, that nothing in this act shall be construed to take away or limit the rights of the holder of any copyright which are given him by any statute of the United States of America.

The bill has ten other sections besides the one given above. The first two define booking agents, etc. The second requires booking agents to be licensed and for dealing only with licensed booking agents. Section 4 requires registered booking agents to be either residents of the Commonwealth or to have resident agents in whose names action can be taken. Section 5 prohibits booking attractions without license. Section 6 is the one given above. Section 7 allows aggrieved persons to bring a bill in equity. Section 8 provides for criminal prosecutions for violations of sections 3, 5 or 6. Section 9 puts a penalty on theatre managers who deal with unlicensed booking agents. Section 10 exempts charitable and amateur productions. Section 11 provides that the act shall go into effect Aug. 1.

ANOTHER SPECULATOR BILL.

Assemblyman Phillips' bill relative to theatre ticket speculators, which is practically the same as Senator Saxes' bill in the Senate, has been reported by the Codes Committee at Albany, and is on its second reading. The indications are very favorable for its passage. The bill, as amended, is as follows:

Any person who shall sell or offer for sale any ticket of admission to any public place of amusement for more than the regular price thereof, on the side in front of, or near, the entrance to such place of amusement, or anywhere in a street or public place in the vicinity thereof, is guilty of a misdemeanor.

The proprietor, manager of any public place of amusement, or any employee of such proprietor or manager, who shall co-operate with any other person for the purpose of selling or attempting to sell to any third person a ticket of admission to any public place of amusement for more than the regular price thereof, is guilty of a misdemeanor.

P. J. KENNEDY'S BODY FOUND.

The body of Peter J. Kennedy, the theatrical manager, who disappeared last December, was found on April 22 floating in the bay at the foot of Van Brunt Street, South Brooklyn. Mrs. Kennedy identified the body. Kennedy came to New York eleven years ago. His last venture was managing a road tour of Missp, on which he is said to have sunk all he had. On Thursday afternoon, Dec. 28, Kennedy and his wife dined together. That night at 6 o'clock his hat and coat were found on the East River ferryboat Brooklyn. The next day Mrs. Kennedy got a letter from her husband, mailed an hour before the hat and coat were found, in which he said he would kill himself.

A COMPANY'S LOSS.

Through the burning of Moor's Theatre at Nevada, Mo., on April 9 the Shaw-Gallagher company sustained losses that cannot be replaced for \$5,000, including seven trunks of scenery, properties and effects, together with valuable manuscripts, papers and set scenery. Very fortunately for the members of the company, the dressing-rooms were in an annex back of the stage, and all personal property was saved. At 6.30 p.m. fire was discovered on the stage, and as all the company's property was there it was completely destroyed, which necessitated the cancelling of engagements at St. Louis, Chicago, Detroit, and Cleveland. Shaw-Gallagher announce that they will star Marie Young next season in The Mills of the Gods.

DEERBOHN TREE CRITICISED IN BERLIN.

Deerbohn Tree, with the stock company from his London theatre, brought his cycle of Shakespearean plays to a close in Berlin on April 18. Although the performances have been well received and drawn large houses the German critics deal harshly with Mr. Tree's interpretation, objecting chiefly to the interpolation and addition of pantomimes not belonging to the text.

OYSTER BAY THEATRE BURNED.

Long's Opera House, at Oyster Bay, N. Y., was destroyed by fire early on the morning of April 21. The building was of wood, and by the time the firemen arrived was past saving. Driven from home was the Saturday night attraction. The loss to the theatre owners is about \$30,000, and buildings in the vicinity were damaged to the extent of \$10,000 more.

A REVIVAL AT THE IRVING PLACE.

Educated People, a drama in three acts, by Viktor Leon, was revived in the Irving Place Theatre last Friday evening with this cast:

Dr. Joseph Muller	Adolf Winda
Marie	Marie v. Wegera
Lucille	Lucille
Josephine	Josephine
Emma	Emma
Adolf Muller	Kleine Bodenhausen
Professor Dornbacher	Willi Thaller
Lucius	Jacques Horvitz
Johnnie Lohr	Willi Frey
Fritz Muller	Max Liehl
Frank	Jacques Lurien
Krasinszky	Heinrich Hahlich
Mohlmann	Otto Meyer
Amstutz	Carl Kall-Wirth
Elise	Stefano Angelo

One of the finest pieces of acting that the Irving Place Theatre has ever seen was furnished by Willi Thaller at his own benefit last Friday night. The play was Educated People, a drama in three acts, by Viktor Leon, produced at this theatre in 1927. The first act bore more or less, through no fault of the actor, but with the beginning of the second act and the appearance of Herr Thaller upon the scene the atmosphere became exhilarating. It is hard to restrain one's enthusiasm when speaking of this really remarkable character actor's assumption of the role of Adolf Muller, rich, good-hearted, but rough and uneducated. His genius for comedy has been evident in the many performances in which he has appeared during the past season, but his skill in pathos, only hinted at heretofore, had its first real chance in Educated People. There were many wet eyes in the theatre during the course of the play, eloquent witnesses to his success in the appeal to the feelings. His humor was like rare old wine.

The company supported him with ability. Adolf Winda, whose benefit falls on next Friday night (April 26), handled the part of Dr. Muller, the educated but poverty-stricken brother of Adolf, most capably. Will Frey was amusing as Lucius, the blunt music teacher. Marianne Bratt gave a sympathetic performance as Lucille, Josephine's eldest daughter, and Willi Thaller, as her slightly young sister, was pleasantly girlish. On the evening of April 23 Hedwig von Ostermann's benefit takes place. The play selected for the occasion is Sudermann's drama, Das Blumenboot, a novelty here.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated with the Secretary of State at Albany on April 19: E. J. Carpenter Amusement Enterprise, New York, having a capital of \$5,000, to erect theatres, deal in plays and vaudeville attractions, and to engage generally in theatrical business. Directors: E. J. Carpenter, George E. Moody, Millicent Carpenter. Brooklyn Auditorium and Temple of Music Company, capital \$100,000, for the purpose of constructing buildings for theatres and auditoriums and the production of plays, operas, etc. Directors: Arthur S. Brook, Charles L. Briggs, George W. Needham, Brooklyn. Rough Riders Amusement Company, New Rochelle, capital \$1,000, to conduct exhibitions of skill of all kinds. Directors: Frederick Storey, Patrick W. Barnett, and Samuel De Veau. United Music Stores Company, New York, capital \$20,000, to buy and sell sheet music and musical compositions of all kinds, and to publish books upon musical subjects. Directors: Frederick Day, Louis Dreyfus, and Maurice Shepley, New York.

Other amusement companies incorporated the past week were the Alhambra Theatre Company, Brooklyn, capital \$5,000. Directors: W. G. Williams, New York; J. J. Mahoney and W. H. D'Esterre, Brooklyn. Bellows and Gregory, Inc., New York, for the purpose of conducting a theatrical exchange bureau, to conduct theatres, etc., and to operate plays, operas, and dramatic performances; capital stock \$25,000. Directors: W. H. Gregory, J. H. Emery, and J. W. Baker, New York.

Beacon Amusement Company, New York, capital \$5,000, to carry on a general theatrical business as managers and proprietors of theatres and all kinds of devices necessary in the amusement business. Directors: J. Louise Fynes, John T. Fynes, and Nellie A. Ayres, New York. Rochester Fight the Flames Company, capital \$10,000, formed to build and operate theatres, etc., and conduct amusement attractions, especially the attraction, Fighting the Flames. Directors: H. L. Messmore and Charles Richardson, New York; Peter Gruber and T. Arthur Morris, Rochester. Carroll Park Electric Theatre Company, Brooklyn, capital \$1,000.

THE ACTORS' FUND FAIR.

The Players' Club is to take an active part in the fair. A fac-simile of a bust of Booth and volumes of photographs and drawings will be sold. Other gifts to the fair are from Bishop Potter, who has given his portrait; Oscar Hammerstein, who has given his famous hat; William Knabe and Company, a baby grand piano; Macy and Company, a sailboat, a canoe, clocks, and a diamond ring; Eben Plympton, a pair of cane shoes; the Fair, Byrnes, and Hall studios, photographs; John Drew, Henry Miller, William Faversham, James K. Hackett, Robert Edson, Guy Standing, Edward Ebelles, Robert Lorraine, Cyril Scott, Thomas W. Ross, De Wolf Hopper, Frank Worthing, Charles Richman, William Collier, Edmund Breese, Richard Bennett, Eddie Foy, H. B. Warner, Bruce McRae, John Barrymore, Melville Ella, acrobats, and Fay Templeton a check for \$200. William Archer has written for Madam Madison's "Motto Booth" a translation of the cradle song in Ibsen's The Pretenders. Lotta Nordica, and other stage celebrities have autographed their sentiments, and F. Oppen, Homer Davenport, Archie Gunn, and many others have contributed cartoons and pen drawings.

ELSIE JANIS WINS CASE.

Justice Bischoff, in the Supreme Court, on April 18 denied the application of Liebler and Company for an injunction restraining Elsie Janis from appearing under other management. Miss Janis contracted with Percy Williams to appear in vaudeville under his management at a salary, it is said, of \$2,000 a week. Her salary from Liebler and Company was \$800 a week. Liebler and Company made application for an injunction on the grounds that their contract with Miss Janis had some time to run.

COMPANIES CLOSING.

The Ambitious Mrs. Alcott at the Astor Theatre, New York City, on April 26.
Anna Day in When Knighthood Was in Flower, at New Orleans on April 13.
Madam Butterfly, at Brooklyn, N. Y., on April 28.
Robert Edson ended his American tour in Strongheart at the Park last week.

MUSIC NOTES.

Lillian Blauvelt, who is now with Joe Weber's company in The Magic Knight, has received an offer from the Metropolitan Opera company for next season to take the place left vacant by Benie Abbott. Josef Liebowitz gave a recital at Mendelssohn Hall on April 18 for the benefit of the Macdowell Fund. Francis Macmillan made his farewell appearance of the season at Mendelssohn Hall on Tuesday afternoon, April 18. He was heard by an enthusiastic audience and warmly applauded. Perhaps the piece most appreciated was a movement from Paganini's D major concerto. Selections that called especially for a display of technique were also pleasing to the audience, who demanded a repetition of Schubert's Ave, Maria, and the waltz from the Macdowell Fund. Lillian Blauvelt, who is now with Joe Weber's company in The Magic Knight, has received an offer from the Metropolitan Opera company for next season to take the place left vacant by Benie Abbott. Josef Liebowitz gave a recital at Mendelssohn Hall on April 18 for the benefit of the Macdowell Fund. Francis Macmillan made his farewell appearance of the season at Mendelssohn Hall on Tuesday afternoon, April 18. He was heard by an enthusiastic audience and warmly applauded. Perhaps the piece most appreciated was a movement from Paganini's D major concerto. Selections that called especially for a display of technique were also pleasing to the audience, who demanded a repetition of Schubert's Ave, Maria, and the waltz from the Macdowell Fund. Lillian Blauvelt, who is now with Joe Weber's company in The Magic Knight, has received an offer from the Metropolitan Opera company for next season to take the place left vacant by Benie Abbott. Josef Liebowitz gave a recital at Mendelssohn Hall on April 18 for the benefit of the Macdowell Fund. Francis Macmillan made his farewell appearance of the season at Mendelssohn Hall on Tuesday afternoon, April 18. He was heard by an enthusiastic audience and warmly applauded. Perhaps the piece most appreciated was a movement from Paganini's D major concerto. Selections that called especially for a display of technique were also pleasing to the audience, who demanded a repetition of Schubert's Ave, Maria, and the waltz from the Macdowell Fund.

Madame Calve, whose appearance at the Manhattan Opera House this season was a factor in the wonderful success achieved by Mr. Hammerstein, will sail from New York May 2 for her home in France, where she will rest until the fall. Her next appearance before the public will be in this country on Oct. 3 next, when she will open a tour now being booked for her by J. Saunders Gordon. It is announced under the management of John Cort.

REFLECTIONS

The Great Divide, which closes at the Princess on April 27, will begin its next season at Daly's Theatre on Aug. 28. The 250th performance will be given on April 26.

The Undertow, which is being given its first New York presentation at the Harlem Opera House this week, was produced at the Belasco Theatre, Los Angeles, Cal., on April 16.

May Clement, formerly of the Quincy Adams Sawyer company, and A. McRae were married at St. Patrick's Cathedral, New York City, on April 17. Rev. Father Hughes performed the ceremony, and James Slewin, of the Edward R. Selzer Amusement Company, assisted as best man.

Nathan Franko, former concertmaster at the Metropolitan, will give popular concerts with his orchestra at Babes's Harlem Concert Hall, beginning on April 29.

The Burt Amusement Company, under the general management of Ernest Shipman, will present Anna Burt and Henry Stanford in Dorothy Vernon of Haddon Hall for a Spring tour, opening in New York City on April 29. Only a limited number of city engagements will be played.

James A. Bilas, who closed with Keith and Proctor's Fifth Avenue Stock company on April 26, was immediately engaged for the Winnipeg Stock. Mr. Bilas is acquiring a record of never being without an engagement.

Visitors at Mt. Clemens, Mich., include Mr. and Mrs. George Conzidine (Almae Angella), Mr. and Mrs. Jerry Grady (Frankie Carpenter), W. H. Fields, Walter Knight, Matt Masher of A. H. Woods' staff, Russell Alexander Sisters, De Witt Cook and Harry Gribben of Buster Brown company, and Thomas E. Shea.

Virginia Harned appeared at the Hyperion Theatre, New Haven, on April 26, in Edmund Gurney's play of Anna Karenina, adapted from Tolstoy's novel. The English version, under the title of The Great Question, was prepared by T. W. Broadhurst. The play is in five acts and seven scenes, and the cast numbers nearly one hundred.

One-half of the receipts of Robert Mantell's first week at the New Amsterdam Theatre, beginning on April 29, will be given to the families of Policemen Selleck and Sechler, who were killed by an Italian in Washington Square on April 14.

George Howard has replaced Jack Standing as leading man with Mrs. Leslie Carter.

The cast of the next Casino show that is to follow The White Hen has been engaged, but the authors and promoters have not yet discovered a title for it. Among the players will be Ella Snyder, Louis Harrison, Adele Ritchie, Edna Chase, Ada Lewis, James E. Sullivan, Fred Bond, Edward Craven, Lee Vernon, Arthur Stanford and Freeman Benton. Joseph Herbert and Gustave Kerker are author and composer, and E. H. Burnside and F. Ray Comstock the managers.

Augustin Wilkes sailed for London on April 17 to take Percy Janis' place in Mrs. Wiggs of the Cabbage Patch. Madge Carr Cooke, Frank Connor, Mrs. Minnie Storey, Edith Storey, Dick Storey and Pearl Egan also left on the same steamer, the Majestic.

Polly of the Circus is the title of the next play to be sent out by Frederick Thompson. Mabel Tallaferra will be the star, and a feature of the play will be a circus ring, introducing a number of circus acts.

A performance for the benefit of the Actors' Fund of America will be given at the Metropolitan Opera House, Minneapolis, on April 26. It was reported last week that Oscar Hammerstein is seeking a large site near Carnegie Music Hall on which to erect a new opera house.

Mary Hall is at her home in Cincinnati, Ohio, recovering from her recent attack of appendicitis. It is now believed that an operation will be unnecessary.

Claudia White has completely recovered from the operations which she underwent at St. Joseph's (Mo.) Hospital. She is now at her home in that city, after an illness of sixteen weeks.

Dorf Davidson will sail for London on May 4 to be gone about ten weeks. He will form plans for next season upon his return to New York.

Margaret Wycherly in The Primrose Path will follow The Prince Chap at the Majestic Theatre on April 29.

Louise Valentine, daughter of Ada Boswell (McGrath), and Hayden Stevenson were married in New York on April 20.

Oda Nielsen, formerly of the Royal Theatre, Denmark, is organizing an American company to play Ibsen's Little Eyolf. The first performance will be given in Danish some time next month, and later Madame Oda, as she is called, will attempt the play in English.

Knickerbocker Chapter, Daughters of the Revolution, will attend the performance of The Road to Yesterday next Wednesday evening.

Edna May will retire from the stage after April 27. The date of her marriage to Oscar Lewishohn has not yet been fixed.

An explosion and fire in the Waterbury generating plant of the Edison Electric Light and Power Company, which supplies the central part of the city, affected the lighting of the theatres between Twenty-third and Fifty-ninth streets Saturday night to such an extent that gas had to be used in some of the houses.

The third monthly dinner and talk of the American Dramatists Club will take place at Reisenweber's restaurant on April 28.

Charles Mackay, whose illness necessitated his retirement from the cast of The Man of the Hour company, underwent an operation for appendicitis April 17. He is improving rapidly and will soon be able to leave the sanitarium.

William F. Munster, who has been acting manager of The Walls of Jericho this season, has taken up the duties of house manager of the Hackett Theatre.

It was announced last week that Madame Alla Nazimova would appear next season in Ibsen's Little Eyolf. A modern American drama by Ridgeley Torrence, entitled The Mad Stone, will also be produced by Madame Nazimova next season.

The Judgment of Pharaoh, a melodrama of ancient Egypt, by Alfred C. Scala, was produced at the Scala Theatre, London, on April 20.

Mike Donlin, formerly of the New York National baseball team, is now manager of the Whitney Opera House, Chicago, where Mrs. Donlin (Mabel Hite) is playing. He has abandoned professional baseball.

Wells, Dunne and Harlan have bought the road rights of Dream City from Joe Weber and will send the piece on tour next season, probably with Mery and Sam Chip as the featured members of the company.

James Gillis, the original of Bret Harte's "Truthful James," died at Sonoma, Cal., on April 13.

Most of the Italian singers in the company at the Manhattan Opera House will take part in a concert to be given to-night at Carnegie Hall for the benefit of those members of the striking chorus at the Metropolitan last winter who failed to find engagements this season.

Leonard Broughton (Albert Edward Jenks) filed a petition in bankruptcy in Boston last week. He has liabilities of \$317, of which \$275 is unsecured, and no assets.

SAID TO THE MIRROR.

J. A. WEST: "Permit me to state in reply to a notice in a recent number of THE MIRROR about the closing of the Madison Square Stock company. The company's dates were canceled at Ray City, Mich., by the local manager, who sent me the following notice: 'Owing to the fact that your company has not made good with the public, I deem it advisable to close the same to-night (March 20). Please take notice that after to-night's performance your engagement here is canceled.' There was no chance to give the actors notice, and as to salaries, I did not guar-

antee them. We closed to \$6.00 gross, and I divided the receipts of ten performances equally among the actors. The entire fault lay with bad actors and not with the local or company manager."

CATHERINE LEWIS (London): "Since I arrived in London last Fall I have been somewhat annoyed by a report that I had divorced my husband, Donald Robertson. This is absolutely untrue. I came to London to place some plays and other work, and have been more successful than I dared hope. I expect to have my 'Old Testament Stories' before the public in May. My young daughters, Madge and Catherine Robertson, are hard at work at singing, music, elocution and languages. The elder, Madge, is to join a London company this Spring. My oldest daughter, Constance, will return to New York in June."

NEW THEATRES AND IMPROVEMENTS.

Holton, Kan., is to have a new opera house, and Frederick W. Johnston has leased the house for five years. The stage is to be 45 feet wide by about 40 feet deep.

I. C. Cohen, the manager of the Majestic Theatre in Connecticut, Ohio, has just completed arrangements for the construction of a new theatre in that city.

A new theatre is to be built in Montreal on West St. Catherine Street, and will be ready for use on Jan. 1, 1938. It will be backed by a syndicate of local business men.

Nixon and Zimmerman, who have bought the Chestnut Street Theatre Building in Lancaster, Ohio, propose to entirely remodel the house.

A new auditorium, with a seating capacity of 2,500 people, has just been completed in Joplin, Mo.

The opera house at Bangor, Me., is to be completely redecorated and many interior improvements will take place before it reopens for the season of 1937-38, about Sept. 1.

The opera house, Palestine, Tex., has been purchased by W. E. Swift, who will remodel same and open it about Oct. 1.

Richard P. Sutton will build a theatre in Butte, Mont., as a permanent home for the Lulu Sutton Stock company. It will be called the Lulu, and will be erected on a site in the center of the city.

Plans prepared by Ferry and Clas, of Milwaukee, have been accepted by the Board of Directors for their new Auditorium Building, and it is expected that the work on it will begin about June 15. The seating capacity of the arena is to be 10,000, the stage will be large enough to seat 500 people, and the arena will easily accommodate a three ring circus.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be recognized on receipt of 15 cts. This list to be made up on Saturday morning. Letters will be delivered or forwarded on postcard or written application. Letters addressed for 30 days and unclaimed will be returned to the post-office. Circulation, postal cards and newspapers included.

WOMEN.

Adams, Lillian, Irene Avon, Camille Astor, Brown, Marie Stanley, Margaret Baxter, Lou Bartel, Lee Bascome, May L. Bell, Mrs. Nell Barrett, Leola Bice, Lela Bice, May Bice, Lenora Butler, Hazel Bourne, Edna Brandman, Meloma Bardi, Mrs. O. Benn, Daisy Beante, Anna Blanche, J. May Black, Bertha K. Baker, Ivy Bowman, Anna Boyd.

Carrene, Florence, May Clement, Coral Conleton, Alice J. Cox, Marie Curtis, Trina Craft, Mrs. F. H. Crane, Mary Campbell, Una Clayton, Ella Cochran, Louise F. Clarke, Mrs. Emmett Corrigan, Madge Cunningham, Lela Cox, Clara Calhoun, Belle Carroll, Melville Cottrill, Mabel Cameron, Marie Coburn, Duffer, Mabel, Mrs. Dalby, Ethel Decamp, Evelyn Dayton, Grace De Mar, Gertrude Dale, Virginia Dudley, Louise Delmont, Evelyn Dockson, Lillian Daven, Louise De Varney.

Edwards, Bonnie, Lorna Elliott, Fletcher, Pauline, Maizie Pollette, Mrs. W. C. Fids, Vera Francis, Mabel R. Forester, Beatrice Flint, Ethel Fuller, Adelaide Folger.

Glasier, Marie, Ruth Gadsby, Nina N. Grant, Dolly Gray, Maud Granger, Frances Gordon, Eleanor Granville, Norma Garwood, Thelma Gilligwater, Lottie Gosham, Camille Gordon, Helen Grantley, M. Blanche Fox, Lela Gray, Florence Gale, Mabel Gosham, M. E. Gosham, Arthur, Frances Hoyt, Grace Huntington, Veta Henderson, May Howard, Helen Hall, Irene Howard, Bertha Hallenbeck, Alice B. Hawley, Clara Horn, Letty Holmes.

Johnstone, Florence L., Alice B. Johnson, Knoll, Josephine M., Ethel Kirkpatrick, Lydia Knott.

Leelle, Elsie, Alice Lannan, Marie Lamp, Kathleen Lottus, Ebe Lorraine, Mrs. E. D. Lefingwell, Ida M. Lawrence.

Murrell, Alice, Lucy Milliken, June May, Mrs. J. Marshall, Sadie Merrill, Kathleen Moore, Sadie Marshall, Mrs. E. C. Miller, F. C. Mendoza, Ruth Mearns, Mabel Merriam, Bertha McKay, May McKay, May McCabe, Chris McLean, Marie N. McDowell, Caroline McLean, Lottie McCreer, Margaret McKean.

Norwood, Adelaide, Oliver, Mable, Mrs. E. H. O'Connor.

Perle, Kittle, Pauline Potter, Lucille Perry, Nell Rheney, Louise Phelps, Flora Parker, Edith Perchet, Alice Palmer.

Ruckert, Marion, May Roche, Olive Russell, Della Ranney, Rita Riley, Nell C. Reynolds, Gertrude Renison, Mrs. B. M. Reed, Lucie Robins.

Stanton, Vesta, Helen Sherman, Leah Starr, Valeria Burratt, Nancy Smith, Goldie Stover, Helen Spencer, Harriet Salisbury, Josie Sadler, Albi Stange, Jean Salisbury, Susan Stange, Mabel Stange, Marion Sherwood, Catherine Stanton, Libbie Shears, Mrs. Jno. Saintpolla, Elsie Smith.

Taylor, Lella, Henrietta Todor, Sherry Taylor, Grace Turner, Peggy Turner, Emma Taney, Mae I. Timmons.

Van Brune, Thelma, Daisy Varrey, Elaine von Thiele, Beanie Valdere.

Watts, Marion, Oriska Worden, Adele Wilson, Jessie Weston, Estelle Wentworth, Lillian Wilson, Bella G. Wilkerson, Cora Wilmont, Rena W. Ware.

MEN.

Antidell, Will R., Melville Alexander, E. Colt Albertson, G. J. Appleton, E. F. Abbey, Will Archer, Geo. Alexander.

Brodbrook, Rich'd, Ted Burton, Frank Berbank, Lewis Baker, Jas. Birns, Herman E. Burke, Sam'l B. Broder, Wm. F. Burt, Harry Bond, Otis H. Bates, G. A. Bryn, Joe. E. Bunch, Joe. Fitzcheest, Balogh, G. Belmont, Whitney Bennington, Fred Baker, Geo. S. Betts, Julius Buchbinder, Andrew Berkley, Geo. Borman, Chas. Burnham, Brooks and Vedder, Wm. Bonnell.

Currier, Frank, W. H. Carson, Low Crane, M. J. Clinton, Eddie E. Corie, Harold Chase, Wm. Conroy, Maurice Cronin, W. H. Clark, J. D. Carlsale, Wm. Courtney, W. B. Cartwright, Jas. E. Collins, Frank Coulter, Chas. J. Conrad, Guy Coombs, Fred's Clayton, Geo. Carney, E. H. Carr, Paul Case, P. J. Conroy, Chas. Cantor, Francis T. Charlton.

Deers, Theo., Theo. Devereaux, Chas. W. Dungan, Harry De Long, Jno. Dore, Oswald Durrach, Harry T. De Vere, Levee E. Davis, Al. Deuler, Chas. L. Danforth, Doc Donnelly, J. T. Daly, Constance G. Daly, Paul G. Decker, Henry Donnelly, Jno. A. Dewey, Leo K. Doherty, Hal De Forrest.

Edwards, Geo. D., J. Gordon Edwards, Edgar A. Ely, Mark Elliott, Fred Enterbrook, E. J. Ernest, St. Clair Evans, Oscar Ezell, Wm. O. Edmunds.

Franko, Naham, Irving J. Finn, Will Fox, Mark Fenton, D. J. Fincklen, Geo. Fox, Harry Fentelle, Frank Folsom, Harry Fowler, Joe Fitzpatrick, Louis L. Felser, C. H. Folwell, Billy Foster.

Giffin, Bert, Dan Gennaro, Ed Geuney, I. G. Garrett, Jno. M. Gillies, Rbt. J. Gilla, E. V. Groux, Tom Gunn, Silas W. Gels, Taylor Granville, Joe Graybill, Joe. F. Gallagher, Geo. Fox, J. Hansen, G. Grant, Julian Greer, Wm. Granger, Paula Georin, Corliss Giles, Rich'd Golden, J. W. Gulditch, Frank H. Gardner, J. D. Griffin, Joe. L. Guthrie.

Hilton, Harold F., Dan L. Hart, F. R. Heron, Joe. Hedi, Albi Hilt, J. M. Hemphill, Chas. Hayman, Alf. Hickman, Keith Hines, Frank Herbert, Jack Hazard, Wm. Herman, Thos. J. Hansen, Harry Hearn, Louis Harris, Harry Hammett, Arthur Hurley, J. M. Hamilton, J. H. Huntley, Wm. Henney, Louis Harson, Burton Holmes, J. K. Hutchison, F. Hylands, Jno. C. Henshaw.

International Musical Co. Johnson, Carroll, J. J. Jaxon, J. B. Jettison, Kross, Tom, S. R. Krutich, Jno. T. Kelly, Wm. J. Kelley, Chas. W. Keck, Wm. E. Krupper, Boloy

WANTS

Rates, 10 words 5c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

AMATEURS Wanted. Ladies and Gentlemen wishing to adopt the stage as a profession should register their names and ability at this office at once. Rob Mack, 60 Whittier Place, Indianapolis, Ind.

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FOR SALE.—XXX 38 inch Casey trunk. Use five weeks. For price write, don't wire, L. C. S., 19 Davis St., Greenfield, Mass.

INFORMATION wanted concerning Miss Marie Chester (stage name), last heard from in New York city Feb. 1908, supposed to leave with a company for the West. Her people are anxious to hear from her. Address Anxious, care DRAMATIC MIRROR.

LOT of Scenery, also two new street scenes in China, are for sale cheap. Inquire, Stage Carpenter, Third Avenue Theatre.

MANAGER.—An Amateur (34) with ten years road experience as actor, desires position this coming season at managerial end of attraction. Has business education and experience, also knowledge of handling a show on the road, having booked and managed his own act in vaudeville. Has fast and executive ability in addition to the above qualifications, and is sober, trustworthy and conscientious. Road furnished if desired. Address J. F., care DRAMATIC MIRROR.

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STAGE Manager's assistant. Experienced man who can rehearse people for sketches and carry out director's ideas. Can have permanent position in New York City. Hours 8:30 to 5:30; 45 cts. each year. State explicitly, particulars of experience, give references, and salary expected. Address, "Picturehouse," care DRAMATIC MIRROR.

WANTED.—Bright sketch for Yiddish comedienne; must be good. Address Beth Tate, care Minton.

WANTED.—Partner for theatrical enterprise. Absolutely no risk. Good opportunity for clever amateur. Address, "Enterprise," care Minton.

WANTED.—Amateurs, at all times, with talent, that are desirous of going on the stage; Address Peter J. Mack, Western Dramatic Agency, 127 La Salle Street, Chicago, Ill.

WANTED.—To hear from companies playing town of 1,600. House seats 400. Average receipts last year, 14 attractions, \$96.00. Address Manager Opera House, Merom, Ind.

WANTED.—Dramatists and plays. Suite 208, Knickerbocker Theatre Building.

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Kirkliff, Edward J. Kelley, Barney Kelly, Spencer Kelly, Harold Kennedy, Geo. W. Kenney.

La Bey, Louis, Irwin J. Lancaster, Henry N. Leach, W. H. Leyden, Jas. Lyons, Jas. F. Lee, Farquhar W. Lawrence, Ralph Lewis, Joe Lester, Ed H. Lester, Wm. S. Lathrop, A. N. Lyons, D. M. Luneda, Percy F. Leach, Hal L. Lawrence, E. F. Llagre.

Montgomery, Chas. H., Geo. J. Morgan, Edwin Miller, Frank Murtha, Victor Moore, J. Moore, Victor Moore, Lew Medbury, Allan D. Marr, Alex. Melville, Jas. F. Mills, Thos. F. Mulligan, Walter Montague, Thos. F. Mearns, Lloyd Moore, Chas. B. Middleton, W. C. Mock, Frank N. Mandeville, Frank Monroe, Gerald Macdonald, John McCauley, Mackin, Walter McMillan, Harry F. McGarvie, J. T. McCauley, Alden MacChaske.

Niles, Wm. A., P. A. Nunnery, Wilfrid Nevel, Nevel and Hunt.

O'Connor, Herb O'Connor, Jno. D. O'Hara, Emmott O'Connor, Herb O'Connor.

Purvis, Jas., Chas. W. Phillips, Harry C. Pfaff, Wm. Perry.

Quibby, Elery C.

Reavey, Harry, Jack Rogan, Jno. P. Reilly, R. W. Reymier, Robt. Robson, Sol. S. Russell, Jr., Ed Redding, Edw. B. Rodgers, Jas. Ryan, Earl O. Redding, W. F. Reinger, Ralph Rollins.

Shav, H. W., W. J. Samuels, Sean Story, E. J. Seema, Harry M. Smith, Max Spauld, F. J. Seaman, Gilbert Shorter, Jas. L. Smith, H. Clinton Sawyer, R. M. Shoffer, T. S. Sullivan, Chas. Swickard, W. Shrank, Jos. Schwartz, J. H. Schneckenberger, C. F. Simon, Geo. E. Sumner, Jas. E. Soman, Elmer Swart, Frank A. Smiley, A. M. Scott, R. Y. Seaman.

Taylor, Telf, Hayden O. Thomas, Edgar Temple, All Tavernier, Geo. C. Thompson.

Vroom, Edward, Darrell Vinton.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Stinson and Merton; J. K. Hutchinson and company; Al. Carleton; Kenyon and De Carmo; Marion and Deane; Maxwell, Sheridan and Milton; Latoy Brothers; Sinclair and Covert; Murphy and Palmer; Carroll and Doyle, and Paul Rubin.

Keith and Proctor's Union Square.

Junie McCree and company; Tom Nawn and company; A. O. Duncan; Collins and Hart; Knight Brothers and Sawtelle; Maxwell; Deane; Martin; Nettie Vesta; Thane Deane Brothers; Kennedy and Wilkins, and Hale and Corbin.

Keith and Proctor's Twenty-third Street.

Maggie Cline; McMahon and Chappelle and the Pullman Porter Maids; Mr. and Mrs. Truedell and company; Max Weesley Troupe; Arlington Comedy Four; Dorach and Russell, and Kelo and Leighton.

Keith and Proctor's Fifty-eighth Street.

Valaska Surratt and William Gould; Winsor McCay; Four Nelsons; Comiques; Frederic Bond and company; the Brittons; Wilson Brothers; Lucia and Viste, and Albertine Melich's birds.

Keith and Proctor's 125th Street.

Marshall P. Wilder; William J. Kelley and company; In The Marshall; Lafayette's Dogs; Burke and Dupree; Carlin and Otto; Charles Serra; Anna Laughlin; the Vivians, and Donald and Carson.

Hammerstein's Victoria.

Alice Lloyd; Edward Connolly and company, including Gerald Griffin, in Marce Covington; Sydney Deane and company; Sydney Grant; Harry Corson Clarke and company; the McNaughtons; the Six Moravits; Hodges and Lauchmere, and Silver and Emerie.

Alhambra.

Eva Tanguay; Wilfred Clarke and company; Vasco, the Mad Musician; Herzog's horses; Mayme Remington and her Picks; Hawthorne and Burt; Dillon Brothers; Alexander and Bertie, and Madden and Fitzpatrick.

Colonial.

Elsie Janis; the Rain Dears; Walter C. Kelly; the Baggesens; Lola Cotton; Ed. F. Reynard; Lester and Manning; Work and Ower, and the Spillers.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Marceline, Sie Hassan Ben Ali's Arabs, the Karolins.

LAST WEEK'S BILLS.

KEITH AND PROCTOR'S 125TH STREET.—William J. Kelly, who was the leading man of the stock company at this house for many months, was given a very hearty welcome by his many admirers. He offered a condensed version of David Garrick, played in two scenes. The condensation might have been much better done, as the sketch finishes in a most unsatisfactory way. The piece was fairly well played, though there was a good deal of farce comedy business introduced for the purpose of winning laughs from those who like rough comedy. Mr. Kelly was assisted by Clara Blandick as Ada Ingot and William Herbert as Simon Ingot. Others in the cast were Frank Wonderly, Percy McCord, Edward K. James, William Dougherty, Emma Hayner and Elizabeth Bunt. The one distinct, unobjectionable and unobjectionable hit of the bill was made by the Avon Comedy Four in their schoolroom skit, *The New Teacher*. The comedy is very crude, but the laughs that re-echoed through the house made almost anything excusable. Another number that met with unqualified favor was that of Frank Fogarty, who can hold his own with any monologist in vaudeville at the present time. He is a great deal cleverer than many men who have made big names and in as good as those who are conceded to be at the top. He is unassuming but forceful, and never seems to feel hurt when the audience does not respond at once to his efforts. His delivery is quick and sure, and the laughs follow one another in very rapid succession. Mr. Fogarty has been spending his time for several years entertaining at clubs, and now that he has chosen a wider field he is sure to come to the front. There was a novelty in the bill in the shape of a new comedy drama by Edmund Day called *June*, and presented by Mayme Gehrus and company. The scene is laid on a ranch in Southern California. June is a girl who owns a ranch. She has a drunken father and is loved by a Mexican man of wealth, and also by one of those good, true blue Americans. The usual complications occur, and the girl finally takes the American to her heart, while the Mexican retires in the usual crestfallen way. Miss Gehrus displayed considerable comedy talent and spoke her lines with a snap that carried conviction. Of course she sang a little song and did a few of the steps for which she is famous, all of which helped to make the sketch a success. John F. Ward scored as an Irish cowboy, and Louis Haines as the hero. Russell Crawford as the father and William Edmund as the Mexican gave good support. Leona Thurber and her Black Berries offered an act that caused the applause to come from all parts of the house. Other pleasing acts were by Clemens Brothers, Rosalie and Dorette, Mitchell and Cain and Griff Brothers, and there were new pictures on the kinetograph.

COLONIAL.—Houdini, the King of Handcuffs, topped the bill and again proved himself one of the best drawing cards of the season. His many remarkable feats astonished the spectators, and the special tests aroused the greatest enthusiasm. Houdini had the difficult programme position that comes just before the pictures, but nobody seemed in a hurry to go home until his act was entirely finished. Will M. Cressy, Blanche Dayne and company were seen in *The Wyoming Whoopee*, which is a very clever conceit. Willard Simms and Edith Conrad kept the house in roars with *P. Flinders' Furnished Flat*. Clarence Vance had a number of new songs, every one of which made a solid hit on account of the original methods of Miss Vance, who has a knack of getting everything possible out of a song without any apparent exertion. A new act that attracted attention was offered by Beatrice McKenke and Walter Shannon. It is called *A Mine Situation* and was written by Walter D. Nevitt. The scene is laid in a shoe-shining parlor in Chicago, with little curtained booths for women patrons. A young woman is having her shoes polished, and a "sporty" youth enters and starts a flirtation, having been attracted by the neat foot and ankle of the woman, the rest of her body being concealed behind the curtain. They are husband and wife, but the man fails to recognize her voice, and she "jolles" him along. The dialogue is a mere excuse to allow for the introduction of several good songs, including a cleverly arranged medley of popular airs. Both Miss McKenke and Mr. Shannon have good voices that blend harmoniously, and their separate and joint efforts won warm approval. Harry Sullivan did well as a tough

bootblack. Raymond and Caverly, with their Dutchman; Max Weesley and his jugglers; the Willis Family of musicians; Orville and Frank, acrobats, and the vitagraph were the other numbers.

PASTOR'S.—O'Brien and Buckley made a good headline team, as their work is just the kind that the average Pastor audience thoroughly appreciates. Mr. O'Brien has plenty of action and is such a jolly-looking individual that he raises laughs without much effort. Martin and Maxwell were warm favorites with their exposure of the pet tricks of the magicians. Dawson and Mack offered a good, old-fashioned minstrel skit called *A Day at the Circus*, that includes the potato cutting burlesque used by Quinlan and Mack and other bits of nonsense. They carry a special drop and an assistant who makes up as a donkey and is billed as "company." Arthur Huston, the juggler, also carries a "company" on the programme, but the "co." is a very useful property man who helps Mr. Huston by working his "props" very smartly. Huston does some good juggling, and his comedy arouses mirth. Josephine Brown, "late of Joe Weber's company," offered a singing specialty with two songs in one, followed by a third that required a full stage, the scene showing an old tree with a boy made up as an owl perched on a branch. The owl must have had something to do with the song, but the reason for his presence was not made very clear. He was lowered by a wire at the end of the song, and walked off with Miss Brown, who looked very happy. Those clever and dependable people, Miles and Nitzan, danced agreeably and scored with their dialogue. Reno and Smith were applauded for their acrobatics and barrel jumping. Others on the bill were Mr. and Mrs. George W. Hussey, Harry and Gusle Morton, Gardner Brothers and Gardner, Jules Larvette, and Hoyt and Marion, with the vitagraph as a "closer."

KEITH AND PROCTOR'S UNION SQUARE.—Julius Steger, assisted by William H. Pascoe, Helen Mar Wilcox and John Romano, the harpist, gave a charming performance of *The Fifth Commandment*. Ye Colonial Septette was a strong card in the musical line, and Helena Frederick scored several hits with her excellently rendered songs, which were enthusiastically encored. Jack Norworth was on hand with his new "Insanity"

Ethel Levy, Franco Piper, with his spinning banjos; Joseph Carroll and Will J. Cooke, in a smart talking act; Collins and Hart, the burlesque strong men; and Greene and Werner, in *Dances in the Jungle*. Others who met with success were George Abel, Ethel Arden and company, Holcombe, Curtis and company, McCrea and Poole. Large houses ruled.

HAMMERSTEIN'S VICTORIA.—Alice Lloyd was a captivating and attractive headliner and pleased mightily with her songs. Homer B. Mason and Marguerite Keeler scored their usual success in *Hooked by Crook*. Other good acts were *The Futurity Winner*; the McNaughtons; Jack Lorrimer; Vernon, the ventriloquist; Willis and Hassan; Ladell and Crouch, and Dill and Ward.

HIPPODROME.—The interest in Neptune's Daughter and Pioneer Days does not seem to be waning with the approach of Spring, and large crowds are in evidence at every performance. Sie Hassan Ben Ali's Arabs are still the big circus feature.

The Burlesque Houses.

DEWEY.—Pat White and his Gaiety Girls drew heavily and entertained with cleverly arranged travesties, and a good olio, embracing the Three Deltons; Amos, Washburn and Austin, and the Velde Trio. This week, *Klalto Rounders*.

CIRCLE.—Large houses continue to witness the bright and sparkling entertainment furnished by Bonita, Alexander Carr and their associates in *Wine, Woman and Song*.

GOZHAN.—Those who have a fancy for good burlesque were delighted with the Parisian Belles company, which drew large houses. This week, *Yankee Doodle Girls*.

MURRAY HILL.—This house has become firmly established, and the large clientele last week applauded the Cracker Jacks liberally. This week, *Trans-Atlantic Burlesquers*.

MINER'S BOWERY.—The usual large audiences were sent home in a merry mood after seeing the Merry Maidens. This week, *Kentucky Belles*.

MINER'S EIGHTH AVENUE.—Emphatically satisfactory performances were given by the Kentucky Belles. This week, *Alcazar Beauties*.

LONDON.—The Sam Devere company, with an olio, embracing Andy Lewis, the Two Schrodes,

in the whole play. After mature deliberation Mr. Steger has decided to claim the authorship of the entire production, lines, business and everything else is his own work. Steger remains in vaudeville. Mr. Steger will be supported by his present excellent company, which includes William H. Pascoe, Helen Mar Wilcox and John Romano, the harpist.

ORPHANS ENJOY THE CIRCUS.

Tuesday afternoon last was "Orphans' Day" at the Barnum and Bailey Circus in Madison Square Garden, and the big auditorium sheltered about 5,000 eager youngsters, who yelled with delight at the antics of the clowns and clapped their tiny hands in ecstasy when they saw the manifold wonders of the "Greatest Show on Earth." Mrs. Bailey determined to continue the custom established by her late husband, and though the generous act meant an actual loss in receipts, the pleasure manifested by the children more than made up for the deficit in the box office. The circus finished its indoor season on Saturday night, and for the next six months will be under canvas, making life more pleasant for the millions who live in and about the large cities of the United States. The road season opened yesterday at Reading, Pa.

EGG-THROWERS DISCHARGED.

The ten men who were held for trial several weeks ago on a charge of rioting at the Orpheum Theatre, Brooklyn, during the engagement of the Russell Brothers, were discharged from custody on April 15 in the Court of Special Sessions in Brooklyn. The charges were dismissed on account of lack of evidence. There was so much excitement on the night of the disturbance that the witnesses had a very hazy recollection of what had actually occurred, and were unable to positively identify any of the accused men as having thrown missiles at the performers. Magistrate Fleming, in giving the decision, took occasion to express an opinion regarding the Russell Brothers' act that was rather severe on the comedians.

FOR NEXT SEASON AT THE CIRCLE.

"Round the Circle" is the title of the production that is to open the new Circle Theatre next season, succeeding *Wine, Woman and Song*. M. M. Thiese, who has been so successful with the last named comedy, will make the new production. The piece is by James H. Moran, author of a number of clever vaudeville acts, and will be a satirical, musical frivolity in two acts, with the scenes laid around Columbus Circle. Mr. Moran is said to have treated this style of entertainment in a manner quite different from the usual. It will require quite an array of comedians, and Manager Thiese is arranging a few comedy surprises and a number of novel effects. "Round the Circle" will open about Sept. 1.

COMEDY CLUB RECEIVES.

The Vaudeville Comedy Club held a reception on Sunday afternoon in its new rooms, which are just across the hall from the old headquarters in the building at 200 West Forty-sixth Street. The new rooms have been tastefully fitted up and furnished and present a very cozy, attractive appearance. The reception on Sunday was well attended and proved a most enjoyable affair from every point of view. The members intend to have a smoker once a month hereafter, as the meeting room is of a size sufficient to accommodate a fair crowd. The club is still looking for a good site for a new building, and it is expected that a definite announcement regarding it will be made soon by Will M. Cressy, the club's President.

JUGGLER AVERTS PANIC.

Conkey, the juggler, was the hero of a fire scare at the Family Theatre, Butte, Mont., on Thursday evening last. The house caught fire while Conkey was doing his act, but with rare courage and presence of mind he continued his performance, at the same time advising the audience to keep cool. The spectators were reassured by Conkey's words, but they began to move toward the doors, taking their time, however, and going out in so orderly a manner that there was no panic. Just as the last person got out the flames came through the floor. They were extinguished before they had gained much headway, and the total loss on the building will not be more than \$5,000. The house is owned by Sullivan and Considine.

THE HAMMERSTEIN HEARING.

The hearing in the case against William Hammerstein, in which the Sunday concert question is concerned, and which involves the possible revocation of the license of the Victoria, was continued before Judge Lawrence on Saturday, August Kimmel, representing the Church Clubs, was the principal witness. He stated that the Church Clubs are not opposed to high-class concerts on Sunday, and mentioned a trained elephant act and a coubrette that he had seen at the Victoria that did not come up to the standard. William Hammerstein was called, but his lawyer instructed him not to answer any questions. The hearing went over until Thursday of this week.

BUFFALO BILL IS READY.

Buffalo Bill and his cowboys, Indians and caralymen of all nations, who have been rehearsing for several weeks at Bridgeport, Conn., arrived in New York on Sunday on a special train, and are now safely installed in Madison Square Garden, where they will remain for several weeks, giving two exhibitions every day, beginning today (Tuesday). The organization has not been seen here in several years, and will be practically a novelty. Many improvements have been made in the entertainment, but the principal feature will be the ones that have won so much favor in the past.

AN ODD EXPERIENCE.

J. A. Murphy and Eloise Willard were sent to Jersey City last week in a great hurry to replace an act that had disappointed at the Keith and Proctor house. The programmes had been printed, and Murphy and Willard, having the programme place of the absentees, were credited in a local paper under the names of those who were not present, with having made a decided hit. Mr. Murphy is preparing an article for the next issue of *The Slap Stick* on "The Futility of Fame; or, How It Feels to Be Some One Else."

VAUDEVILLE JOTTINGS.

Stuart and Turner have joined hands again after a separation of eight months, and are booked solid until April, 1908, opening on the Sullivan and Considine circuit in October.

Morris J. Herman last week applied for an order to restrain Ed Dinkhorst from appearing with any other partner than himself in the sketch *Mamma's Darling Boy*, which they produced a few weeks ago.

The goat used at the Manhattan Opera House during the past season in *La Boheme* will be trained to assist Powers' elephants at the Hippodrome.

Dead mutes and their friends, to the number of 2,000, endorsed a vaudeville performance given at a hall in this city. Although the majority of those present had to depend upon the gestures and lip-movements of the performers, they missed hardly a point, and laughter was frequent and hearty throughout the performance.

In the Latin Quarter, a new act, with Viola De Costa and five assistants, was produced last week at the Orpheum, Brooklyn, winning a fair measure of success.

W. K. Littleworth, a billposter agent of the Barnum and Bailey Circus, was indicted of \$125 for larceny in Louisville. Two negroes were arrested, charged with the "fishing" trick, but the money was not recovered.

Robert Grant, who is now booked at the offices of Bellows and Gregory, has secured Edward Harrigan for a return visit to vaudeville in a unique and novel specialty. Mr. Harrigan, who has heretofore presented sketches in his vaudeville engagements, will



Say "Au revoir," but not "Good-bye."

song, which deals with every phase of "Dementia Americana," and he had verses enough to please everybody. Arthur Whitelaw had a good line of well told Irish stories, with points. The Four Bard Brothers, acrobats; the Chadwick Trio, with fine dancing by Anna Mae; Keeley Brothers, physical culturists; Eldridge, "the Sand Man"; Tillie Whitney, coubrette; Siddon Brothers, singers and dancers, and Murphy and Francis, colored entertainers, were favored with approval.

ALHAMBRA.—There was a typical Williams bill here last week, and the attendance and enthusiasm were in keeping with the attractions. Master Gabriel, assisted by George Al. Al. Lamar and others, scored a tremendous hit in Auntie's Visit. The honors were evenly shared by Rice and Prevost, of "Bumpy Bumps" fame, who were convulsing from start to finish. Truly Shattuck sang popular songs and everybody joined in the chorus in that hearty way characteristic of the Harlemites, who believe in enjoying themselves thoroughly. Carlotta, the Marvel, looped the loop and defied the King of Marrows successfully at every performance. Julian Rose told tales at the expense of one Levisky that were hugely relished. Frank Gardner and Lottie Vincent, in *Winning a Queen*; Polk, Kollins and the Carmen Sisters, clever banjoists; Robert's animals, and the vitagraph were the other good numbers.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Vesta Victoria's name and fame were sufficient to cross the house to its capacity at every performance last week, and "Poor John" is now the favorite ditty of the whole cast side of town. Madame Theresa Rens scored heavily in her great equestrian act. The Empire Comedy Four warbled and joked to the entire satisfaction of everybody. The pantomime work of the Zassell-Vernon company in *The Elopement* brought shouts of glee from all over the house. A. O. Duncan was up to the instant, as he always is, with his topical ventriloquism. C. Grant Gardner and Marie Stoddard offered their neat and pleasing specialty very successfully. Netta Vesta's songs, comicallies by Black and Jones, and "The Man with 100 Tricks" and "The Indians of the West," shown by the motion picture man, filled out an exceedingly attractive bill.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—The honors were about evenly divided between

very clever performers, and Murray, Clayton and Drew, did a profitable business. This week, *Miss New York, Jr.*

HARLEM MUSIC HALL.—The Parisian Widows proved a popular attraction. This week, *Greater New York Stars*.

PLENTY OF ROOM FOR BOOKING.

The United Booking Office will have an abundance of room for the transaction of business after May 1, as the offices have rented an entire floor in the St. James Building. The present space has been entirely too small, and performers have been frequently put to some inconvenience on account of the crowding. A room especially for agents will be furnished, and ample facilities will be provided for them to carry on negotiations for the booking of the artists they represent.

KEITH AND PROCTOR IN ELIZABETH.

Elizabeth, N. J., will have an opportunity next season to see high class vaudeville bills, as Jacobs' Theatre in that city will pass into the hands of Keith and Proctor at the end of the present season. During the summer the theatre will be entirely redecorated and refurbished, and a very ornate entrance will be built.

JULIUS STEGER'S PLANS.

To Julius Steger has been given the unusual distinction of being taken under the personal management of E. F. Albee and Martin Beck, who have booked him ahead for three solid years. Mr. Steger's great success in *The Fifth Commandment* is what induced Messrs. Albee and Beck to assume the direct management of his affairs, and it is more than likely that these astute managers have in mind greater honors for Mr. Steger after he has finished his present vaudeville contracts. In connection with *The Fifth Commandment*, Mr. Steger makes the announcement that he alone is the author of the piece. The name of Willis Steel, Mr. Steger says, was printed in the programmes as author until last week, as Mr. Steger did not wish to appear as actor, producer and author. Mr. Steger has had the idea of the play in mind for a long time, and wrote it two years ago. He asked Mr. Steel to look over the manuscript, and the latter, Mr. Steger says, changed only one word

Drew, Hubert—Uniq. Salt Lake City. 22-27.
Dunbar, George—U. S. 23-27.
Diamond and Smith—Colonial, Lawrence, Mass., 22-27.
Dillon Brothers—Albama, N. Y., 22-27. Empire.
Paterson, N. J., 29-May 4.
Dixon Brothers—Lyric, Mobile, Ala., 22-27.
Dixon and Fields—Hopkins', Memphis, 22-27. Orph.,
New Orleans, 29-May 4.
Dockray, Will—Novelty, Bklyn., 22-27.
DOUGLASS SISTERS—Maryland, Balto., 22-27.
Dolch and Larkin—Poll's, Waterbury, Conn., 22-27.
Don and Thompson—Haymarket, Chgo., 22-27.
Donahue and Nichols—Cock's, Rochester, N. Y., 22-27.
Temple, Detroit, 29-May 4.
Donald, K. and C. P., 125th St., 22-27.
Donnette, Iva—Altmyer, McKeesport, Pa., 22-27.
Family, Lebanon, Pa., 29-May 4.
Doreen, Lillian—Orph., Bklyn., 22-27.
Dorel, Eleanor—Shea's, Buffalo, 22-27.
Dorich and Russell—K. and P., 23d St., 22-27.
Downey and Willard—Lyric, Joplin, Mo., 22-27.
Draculo—Bijou, Duluth, Minn., 22-27.
Drew, Dorothy—Orph., Los Angeles, 22-May 4.
Drew, Mr. and Mrs. Sidney—Keith's, Prov., 22-27.
Duch, Robert—Orph., New York, N. Y., 29-May 4.
Du Bois—Bennett's, Ottawa, Ont., 22-27.
Dumonts, Three—Maryland, Balto., 22-27.
Dumbars, Casting—Keith's, Boston, 22-27.
Dunbar, Goats Uniq., Minneapolis, 22-27. Bijou,
Duluth, Minn., 29-May 4.
Duncan, A. O.—K. and P. Union Sq., 22-27. Proctor's,
Newark, N. J., 29-May 4.
Dunn, Arthur—Olympic, Chgo., 22-27.
Dunn, Charlie—Orph., Newark, N. J., 22-27.
Dunn and Barry—Howard, Boston, 22-27.
Dupont, Mary—Keith's, Columbus, 22-27.
Duprez, Fred—Family, 125th St., 22-27.
Durand Trio—Orph., Chgo., 22-27.
Early and Late—Lyric, Terre Haute, Ind., 22-27.
Ebert, Franz—Shea's, Buffalo, 22-27.
Edouin and Edwards—Keith's, Boston, 22-27. Keith's,
Proctor's, 29-May 4.
Edwards, Milton—Lyric, Prov., 22-27.
Edwards' School Boys and Girls—Maryland, Balto.,
22-27.
Edwards, Tom—Proctor's, Albany, N. Y., 22-27.
Elinore Sisters—Orph., Wash., 22-27.
Elliott and West—Bijou, Piqua, O., 22-27.
Elytinge, Julian—Shea's, Toronto, 22-27.
Emerson and Baldwin—Shea's, Buffalo, 22-27. Shea's,
Toronto, 29-May 4.
Emmett, Grace—Orph., Reading, Pa., 22-27.
Empire City Quartette—Chestnut St. O. H., Phila.,
22-May 4.
Empire Comedy Four—H. and B., Bklyn., 22-27.
Enclison, Nan—Star, Victoria, B. C., 22-27. Grand,
Van Couv., 29-May 4.
Enigmarelle—Proctor's, Newark, N. J., 22-27.
Esmeralda—Columbia, St. Louis, 22-27. Olympic,
Chgo., 29-May 4.
Esmeralda Sisters—Trent, Trenton, N. J., 22-27. Mo-
hauk Brothers, Chgo., N. Y., 29-May 4.
Esmathilde—Haymarket, Chgo., 22-27.
Evans, Charles E.—Columbia, St. Louis, 22-27. Olym-
pic, Chgo., 29-May 4.
Evers, Harry—Orph., Trenton, N. J., 22-27.
Everett's, Four—Proctor's, Albany, N. Y., 22-27.
Evers, George W.—Wash., Spokane, Wash., 22-27.
Exposition Four—Grand, Syracuse, N. Y., 22-27.
Fadettes, The—Orph., Prices, 15-27.
Falks, Eleanor—Orph., Chgo., 22-27.
Fantas, Two—Crystal, Madison, Ind., 22-27. Crystal,
Martinsville, Ind., 29-May 4.
Fay, Edie—Poll's, New Haven, Conn., 22-27.
Fay, Edie, and Price—Bos., Novelty, Bklyn., 22-27.
Ferguson and Mack—Orph., Los Angeles, 22-May 4.
Fields and Hanson—Mal, Madison, Wis., 22-27.
Gaiety, Oakesburg, Ill., 29-May 4.
Finley, Will H.—Bijou, New City, Mich., 22-27.
Finkle, Grace—Keith's, Phila., 22-27.
Finley and Burke—Orph., Salt Lake City, 22-27.
Orph., Denver, 29-May 4.
Finley, The—Orph., Kansas City, 21-May 4.
FISHER, MR. AND MRS. PERKINS—Elite,
Rock Island, Ill., 22-27. Crystal, Milwaukee, 29-
May 4.
Flake and McDonough—Bennett's, Ottawa, Ont., 22-
27.
Flood Brothers—Keith's, Cleveland, 22-27.
Florence Sisters—Casino, Buenos Ayres, S. A., March
11—Indelucte.
Florens Toupe—Chestnut St. O. H., Phila., 22-27.
Foster, Frank—Shea's, Phila., 22-27.
Foote and Slater—Queen's, N. Y., Phila., Dec. 17—In-
definite.
Ford and Sweet—Moore's, Portland, Me., 22-27.
Fords, Four—Orph., Omaha, 22-27.
Ford, The—Columbia, N. Y., Vermont.
Fortune and Davis—Orph., Boston, 22-27. K. and P.,
23d St., 29-May 4.
Foster and Latell—Gotham, Buffalo, 22-27.
Fox and Du Bois—K. and P., 23d St., 22-27.
Bijou, Iron Mountain, Mich., 29-May 4.
Fox and Summers—Lyric, Ft. Smith, Ark., 22-27.
Fox, Will H.—Savoy, Hamilton, Ont., 22-27.
Fox and Clark—Orph., Erie, Pa., 22-27.
Francelina—Keith's, Columbus, 22-27.
Francis, Anna—Temple, Prov., 22-27.
Francis, Emma—Howard, Boston, 22-27. Moore's,
Portland, Me., 29-May 4.
Franklin, George—Orph., 22-27.
Frederick, Helen—Keith's, Prov., 22-27. Keith's, Bos-
ton, 29-May 4.
Fredo and Dure—Novelty, Bklyn., 22-27.
Futurity Winner, The—Gotham, Bklyn., 22-27.
Fremont's Stars—Lyric, Webb City, Mo., 22-27.
Fulse, Goldie—Idaho, 22-27.
Gabriel, Maester—Poll's, Springfield, Mass., 22-27.
Gallagher and Barrett—Moore's, Portland, Me., 22-27.
Gardner, Jack—Orph., New Orleans, 21-27.
Gardner and Colonial, Lawrence, Mass.,
22-27. K. and P., 23d St., 29-May 4.
Gardner and Stoddard—Proctor's, Troy, N. Y., 22-27.
Colonial, Lawrence, Mass., 29-May 4.
Gardner and Vincent—Grand, Syracuse, N. Y., 29-
May 4.
Garnella, The—Bijou, Kanabek, Ill., 22-27.
Gartelle Brothers—Empire, Paterson, N. J., 22-27.
Empire, Hoboken, N. J., 29-May 4.
Gasman, Josephine—Empire, Des Moines, Ia., 22-27.
Gaudy, David—Orph., 29-May 4.
Gavin, Platt and Peaches—Bijou, Duluth, Minn., 21-
27. Bijou, Wheeling, Mass., 29-May 4.
Gavioli Brothers—Haymarket, Chgo., 22-27.
Gaylor, Bobbie—Bijou, Milwaukee, 22-27.
Gehrue, Mary—Poll's, Hartford, Conn., 22-27.
Geiger and Walters—Auditorium, Quebec, Can., 22-27.
Bennett's, Ottawa, Ont., 29-May 4.
Gilder, Miren H.—Jefferson, Portland, Me., 22-27.
Gilliff, Harry—Orph., 22-27.
Gillen, Tom—Family, Rutte, Mont., 22-May 4.
GILROY, HAYNES AND MONTGOMERY—
Bijou, Lansing, Mich., 22-27.
Gillard and Gardner—Mal, Chgo., 22-27.
Gillard, Marie—Lyric, Prov., 15-27.
Glasier, Marie—Olympic, Chgo., 22-27.
Glenroy and Russell—Main St., Peoria, Ill., 29-May 4.
Glenroy, James Richmond—Colonial, Lawrence, Mass.,
22-27.
Glinacretia, Six—Shea's, Buffalo, 22-27.
Goforth and Doyle—Castle, Bloomington, Ill., 22-27.
Golden Gate Quintette—Proctor's, Newark, N. J.,
22-27.
Golden and Hughes—Bijou, Quincy, Ill., 22-27. Bijou,
Decatur, Ill., 29-May 4.
Goodman, Musical—Bijou, Oshkosh, Wis., 22-27.
Gordon, Cliff—Orph., Kansas City, 29-May 4.
Gordon, Dan and Ed—Bijou, Muskegon, Mich., 22-27.
Gordona, Sounding—Mohr's, Schenectady, N. Y., 22-
27. Mal, Chgo., 29-May 4.
Gottlieb, Mr. and Mrs.—Family, Lafayette, Ind., 22-27.

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CHATHAM, ONT.—BRISCO OPERA HOUSE (F. H. Brisco, prop. and mgr.): Shadows of the Past 10: excellent fair business. Hospital Concert 11. W. H. White (Toronto) delighted capacity. Fainting the Town 15: delighted a crowded house. Kerry Gow 19. Moving pictures 20. Beauty Doctor 22. Twenty-fourth Regiment Minstrels 25. Joseph Marks week 26.

LONDON, ONT.—GRAND (A. J. Small, prop.): L. H. Bowers, mgr.: Concert 4: small but thoroughly appreciative audience. Shadows of the Past 6: two performances to fair business. Otto Skinner in The Duet 10: splendid performance to one of the largest audiences of the season. Free Press Newsboys' Band Concert 11. The Beauty Doctor 12.

KINGSTON, ONT.—GRAND (A. J. Small, prop.): D. P. Brangan, mgr.: Are You a Mason 2: pleased large audience. Moving pictures 4-6 to good business. When the Harvest Days Are Over 13 to good business. William Faversham in The Square Man 18. The King of Tramps 23. The Royal Chef 25. Fainting the Town 27. Told in the Hills Mar 7.

ST. CATHARINES, ONT.—GRAND C. H. Wilson, mgr.: Penitential Minstrels (local) 12. 13: good. In big business. Allen Duane in Kerry Gow 15: excellent. to S. R. O. Fainting the Town 20. Thomas E. Shea in The Bulls 27. The Royal Chef 29. Hottest Com in Dixie May 2.

STRAFFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Beauty Doctor 15: excellent, owing to illness of Mrs. Heyland. Fainting the Town 18: excellent: closed March 20. Tommy Shea 24.

PETERBORO, ONT.—GRAND (J. J. Turner and son, prop.): J. J. Turner, Sr., mgr.: Felix Haney in When the Harvest Days Are Over 12: poor attraction and business. Allen Duane in Kerry Gow 13: big business: pleased.

LEWIS, ONT.—ACADEMY (William Walker, mgr.): King of Tramps 16. The Beauty Doctor May 1. As Told in the Hills 10. The Hottest Com in Dixie 16.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson, mgr.): The Beauty Doctor 16 failed to appear. Allen Duane in Kerry Gow 18. The Hottest Com in Dixie May 1.

HALIFAX, N. S.—ACADEMY (G. D. Medcalf, mgr.): A Scrap of Paper (local) 15: crowded house. Fainting the Town 16: S. R. O. Devil's Auction 18-20. Myrtle-Harder co. 22-May 8.

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